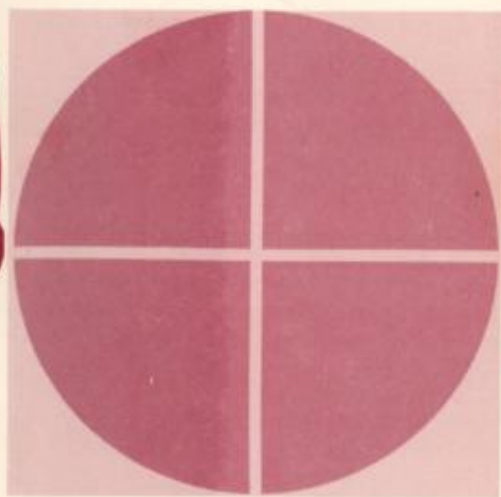



# A AMERICAN SQUARE DANCE

DECEMBER 1972



*to the*  
*World*



# THE



# EDITORS' PAGE



As the year draws to a close, we celebrate a season of "good will toward men" in which true brotherhood and understanding seem more possible than in more prosaic days. We thought this an appropriate time to publish "A Plea For Understanding," in which Jac Fransen presents his view of the problems in promoting square dancing in non-American countries.

So often, at the first hint of criticism about Americans, we become defensive and close our ears. This time, though, we heard in Jac Fransen's descriptions of dancing in Holland, some reflection of home situations, too. We hear complaints of unfriendly dancers, pre-formed squares and clique-y clubs in areas close to home. Now is the time to ask ourselves, "Are we just promoting square dancing as a friendly activity, or are we really welcoming all comers to our dances?"

Jac also mentioned in his correspondence, some difficulties in callers working together. This is a wide-spread problem and is the underlying cause of failure in many caller associations. Only by working together, can callers build a cohesive structure with which to promote and strengthen the area square dance activity. A new caller is not a person to be shunned or blackballed, but guided and helped. The dancers he brings into the activity will fill out the overall picture. Callers and round dance leaders need not compete for dancers'

time; by their working together and becoming necessary parts of the total picture, the whole scene is enhanced.

One practical solution is for leaders to sit down, look at the specific problem, talk about it rationally and consider possible answers. Every caller/teacher has his own opinions and should feel free to air them and reach compromises before hard feelings are allowed to build between persons or groups. This latter situation can only be detrimental to the dancing activity in any area. (For a look at such a meeting on a national scale, see *Legacy*, p. 26)

As we contemplate "peace on earth, good will to men" and take our small, positive steps towards this reality, let us remember what Peter Marshall asked:

"So we will not 'spend' Christmas . . .  
nor 'observe' Christmas . . .  
We will 'keep' Christmas—  
Keep it as it is . . .  
in all the loveliness of its ancient traditions.  
May we keep it in our hearts,  
that we may be kept in its hope."

# AMERICAN SQUARE DANCE

"THE NATIONAL MAGAZINE  
WITH THE SWINGING LINES"

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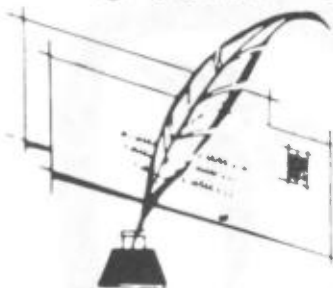
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# Grand Zip



We enjoy AMERICAN SQUARE-DANCE very much; the printed material is wonderful if we could just get it applied.

I have been dancing for about 45 years. I was a caller/teacher for 25 years. I do not call regularly any more, but still enjoy a tip at times. I had training-workshop with Lawrence Loy, Massachusetts; Gus Heisman, Ohio; Fenton Jones, California; and others.

We are still active as square dancers, and play with rounds. Florence and I try to attend six or eight of the better festivals per year. We do some club dancing, but the quality of new dancers that are graduating now almost stop the floor. They can do all the "acrobatic" movements of "modern" square dancing, but many of them cannot do the basic movements of square dancing.

I see the greatest menace to the activity in the self appointed caller-teacher that has no formal training.

I liked the "Certified Robot" in "It Happened at a Square Dance," September issue, "American Squaredance" magazine, for only through preparation can people qualify to do a job.

*Fred & Flo Miller  
Odd, West Virginia*

.....Hope to take time to send Dewey Berry the history of our Bucks & Deers challenge square dance club. We are in our 11th year and are continuing to grow.

Keep up the good work with the magazine, I know it's a lot of work to

get out each month, but the people really like it. Hang in there.

*Carl H. Brandt  
Fort Wayne, Ind.*

I wish to thank you very much for printing calls of mine recently in SQUAREDANCE magazine. I always enjoy receiving your magazine and in each issue I find lots of interesting articles and good material. Magazines like yours greatly help to hold the square dance world together. Keep up the good work.

Since you printed 21 of my calls in the October 1972 issue, I would like to receive extra copies of this October issue to give to square dancers.

*John Ward  
Alton, Kansas*

Enclosed please find check in the amount of \$5.00 to enter a subscription to your magazine. I am a caller and have picked up a great deal of useful information from copies which I have borrowed. I feel that a void will be filled through a subscription of my own.

*Jack L. Murray  
Albuquerque, New Mexico*

Just wondered if perhaps you might want to include some further information in connection with next year's National at Salt Lake City.

I am setting up a Hawaiian tour together with Deuce Williams and Bob Jeffrey. Flights will leave from Syracuse, Detroit and Toronto with an optional stop at Salt Lake for the convention. If people elect to take the option, they will leave on June 28th. If not, they will fly to San Francisco on July 1st where we will all meet to leap off for Honolulu. (Of course, people can join the tour at Salt Lake City).

We will spend two weeks touring the Islands and return non-stop to Chicago and then divert to points of origin. United 747 from San Francisco and on return from Honolulu.

*Irwin J. Dorfman  
Whitesboro, N.Y. 13492*

# every second counts



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Greeley had a good idea, directionally speaking! In my whole bloomin' southwestern trip the people I met couldn't have been nicer. The climate couldn't have been more comfortable. When I first set foot westward I ordered a yard of golden sunshine and got it, special delivery. It rained a total of two times and the temperature hovered in the 70's. If I had an ache or pain before I went, it vanished on this sojourn. And if you don't believe that, just ask my acupuncturist! Continuing from last month —

Saturday, Oct. 7, 1972 — an easy drive from New Mexico down to San Antonio, the great freeway city, and the site of the not-too-distant 1974 National Convention. We can look forward to a great one—at the old World's Fair location—in the heart of the city—spacious buildings overshadowed by that spectacular Tower—higher than Seattle's—and so close to the Alamo you could roll a cannonball to that historic fortress. Another surprise is that you will be able to step out of your downtown hotel at that convention, into a boat, and float to the steps of the main dance hall. Shades of old Venice!

I enjoyed becoming better acquainted with my hosts in a 2-day period, Chuck and Norma Bryant. Chuck is the guy who's been producing those fine quality sounds on Mustang and Lightning S labels. I met a whole covey of callers at a clinic on Sunday. Great bunch. The Saturday night dance at Hermann Sons hall was doggone

exciting. First time I ever "baby-sat" with a chihuahua (under two lbs.) sitting in a basket under the turntable all night long, not making a sound. I made enough sound for both of us.

Monday, Oct. 9 — Austin, Texas. Shortest drive between any two points on the entire trip. Any caller would have had a ball with that zippy group of Promenaders. My hosts, Web and Sarah Witter, have given square dancing a substantial shot in the arm since they arrived there a few years back. Son Rusty is also a caller. Seems like yesterday when I first met the Witters in Anchorage, Alaska. Interesting. Even when two "calling birds" are poles apart they pull together in a common activity. What the whole world needs is more back-slappin' buddies and kissin' cousins (now you're talkin') like those found in the world of docido's!

Tuesday, Oct. 10 — On to Fort Worth on a northerly course! Fort Worth is the little brother (not so little) to Dallas. I had hoped to do a dance in that area but plans fell through, so an alternate deal was cooked up and I got to participate in a spirited beginners class graduation. Bob Roundtree deserves a medal as a multi-class caller in that area. The activity can stand hundreds more like him, home-town class teachers. The Stones and the H. Smiths (former Clevelanders) made me feel mighty welcome. Texas isn't so big after all, I thought, in terms of one feeling isolated. For a small guy born in little Rhody, it was a treat to finally visit that state for the first time.



Wednesday, Oct. 11 — Driving north again to Hays, Kansas, I realized fall was really only a day or two away. Old friends gave me a good Kansas reception — the Bedards, the Zellers, the Grandstuffs — the folks who put the old “1-2-3-go” into central Kansas dancing.

Thursday, Oct. 12 — Ole Bob Wickers, with whom I stayed and with whom I called in St. Louis, has an exciting calling style that is popular from Bangor to San Diego. Bob’s also an avid “C.B.’er” and you’ll have to watch for our next issue to find out what that’s all about. He arranged a sold-out subscription dance in his colorful “barn” dance hall, and that gang of his made this stop one of the highlights of my trip. Welcome aboard, new St. Louis subscribers!

Friday, the 13th — How better could one wind up a whale of a trip with a whopper of a dance in Gary, Indiana (Chicago area) with the stupendous swingers of the vastly-popular Promenade Hall for their annual sold-out Black Cat Special? I’m out of both breath and superlative adjectives. It was a treat to repeat at this event after having done it in 1970. Thanks, McNays, and the others. Calling in or near the windy city is always a blast. And we could fill a page with the happenings of that attractive Promenade Hall, developed by Rich and Marva Shaver, but we won’t.

Saturday, Oct. 14 — Suddenly, I was home again, preparing to call a “local” dance in Cleveland, and both I and the “blue bomber” heaved a mighty sigh. I was chock full of memories up to my receding hairline. The total trip was 7,030 miles long (plus another thousand air miles you read about in the last episode). A long trip, but S-O-O-O rewarding to me in so many ways. I’m better acquainted with the total S and R/D picture — the regional differences — and the great over-riding similarities.



As if an 8,000-mile trip weren’t enough for one month, I also logged another four thousand to make it an even dozen — more miles in a month than many folks drive in a year.

There was Ithaca, N.Y. (beautiful, quiet, foliage-favored college town) whose dancers survived a flood not long ago and even tolerated a caller arriving late due to car trouble. There was Ledyard, Conn. (in somewhat the same “boat”), and Lynchburg, Va., where I enjoyed a little “reunion” with the friendly Mt. Lake gang. Mt. Lake is that priceless old resort where you can drive seven miles without touching the accelerator. But you’d better touch the brake occasionally, down that mountain and around those corners!

There was Gallipolis (say it like Gallop-police) and Jackson, and Newcomerstown, good southern Ohio towns. The latter is the town with that “youngest mayor” publicity. There was Moline and the Quint-cities dance, where Iowa and Illinois join hands and circle left. There was Louis Calhoun’s corner (Madisonville, Ky.) where another successful subscription dance was staged by the master of rhythm, himself.

It’s always a treat to call in the south, as a “yankee” caller, whether it is Ky. or Va. or Tenn. or N.C. or wherever. But you’ve got to relearn the language a bit. Once in Charleston, W. Va. I had occasion to hop a city bus and was told to get the one to “Spring HEEL.” I conjured up an image like this, and waited vainly for that particular designated bus to come along.



What the friendly instructor was trying to tell me was that I should look for a bus to "Spring HILL." I should have been thinking of this image:



One has got to watch his vowels down there. To sound like a native, you've got to say "DAH-monds are a girl's best fr-AY-nd." No matter what "cay-OW-nty" (county) they're from, folks will "hep" (help) you make "de-CEE-sions," if you want to "b-ah" (buy) souvenirs, or if you "KAIN'T" decide something, 'cause they're "w-AH-se" (wise) as anyone. That's only W. Va.! Cross the border, southward, and you'll hear a slightly different accent. But they all do their allemandes with equal finesse.

When I was in Rochester, N.Y. recently (Tom Trainor is the undisputed "dean" of callers out that way), I learned that "Chili" isn't something you eat. It's a town that's sounded "Ch-EYE-I-EYE." One never knows, does one?



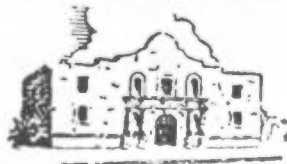
I've got a plea this month. Wouldn't it be a forward step if we could get the record producers to edit their cue sheets and their singing call notes to eliminate some glaring grammatical errors? It seems that there are so many to be found in every shipment of records! And this doesn't do anything great for the good image of square dancing. One classic example, with a

rather humorous slant, is "bed of Rose's" (sic) rather than "bed of roses." There's quite a difference in meaning, and I'm sure the author or caller didn't mean for us to translate the title according to the way it is written. Of course, within the pages of this magazine "We always spell good LIKE a magazine should"!



It's time for me to stop yakkin' about regional differences and clean up the correspondence on my desk, before the next trip rolls around. Did you know that it takes a baby about two years to learn to talk and about 60 years to learn to keep his mouth shut?

There are MEN OF LETTERS. And there are MEN OF LITTER. I'm the LATTER! See ya next month.



## "Let's go Dancing"

AMERICAN SQUAREDANCE subscription dances. Write for details about organizing one.

REMEMBER: "All we're asking is your time...." because there is absolutely NO RISK in conducting a subscription dance in your area....

Raleigh, N. C., Dec. 30, 1972

Contact: Dorsey Adams



# *Christmas*

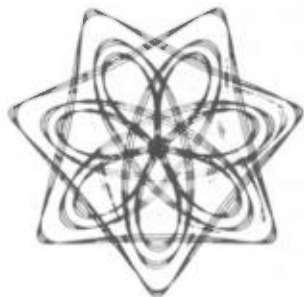
*Dorothy Stott Shaw*

Although I cup my hand  
around your candle  
against the wind,  
I may not carry it.  
When stars are thinned  
and under the cringing foot  
the frost is rough,  
each one carries his own.  
It is enough  
if one re-lights another's  
in the night  
for better sight.

Candles are heavy  
and the very best are heaviest  
(the old mysterious wisdom of the bees  
tempers the wax of these);  
and the flame's radiance lies  
within the wick  
which must be thick,  
tight-woven, and very strong  
to keep the tallest candle  
burning long . . . .

Now we are ready.  
Let us go together,  
each one to guide another;  
kinsman with kinsman,  
lover with lover,  
friend with friend,  
master with slave  
and sinned-against with sinning,  
to a place called  
IN THE BEGINNING.  
There is no end!





# SQUARE KALEID

The patterns in square dancing, like the designs in a kaleidoscope, shift and rearrange continually. They are all similar, but no two are exactly alike. And it never seems possible to recapture one, once it is shaken out of existence.

Perhaps "Kaleidoscope" was a fitting title for the occasional articles, in which we report trends and ideas that reach our attention. Kaleidoscope has been a part of the AMERICAN SQUARE-DANCE scene for more than five years now and is nearly a tradition.

Our 1972 Kaleidoscope focuses first on the "name" of the game. Nominations for the most clever club names are the Crispy Critters of Kansas (their caller/leaders are Don and Ruby Crisp) and the Ace of Clubs in Utah. And for an ingenious special event, how about "The Arts of Calling" in Los Angeles, featuring "Arts" Miller and Daniels.

Some callers have special talents. In Lubbock, Texas, Chuck Bryant will be tapped to call when the area is in need of rain. Seems he arrived to call just as torrents of rain began, last summer, after all efforts to end a prolonged drought had failed.

In Canada, a group of dancers who bundled Jim Lee up like a mummy and "kidnapped" him on a bus, were reported to the police by an observer. Jim's father was late to the dance; he had a hard time convincing the police it was all a gag.

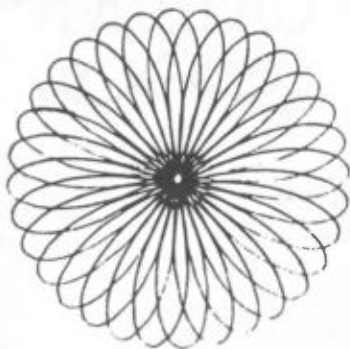
For dance ideas, let's turn the Kaleidoscope another fraction. Here's a "Pale Pachyderm" Dance, where each visitor receives a free white elephant. That one's from Kansas City. Michigan and Massachusetts both have "Presidents' Balls." The Dates and Mates of Detroit recently invited all s/d club presidents, veeps and their wives to a square dance, free of charge. And how about a Flea Market Hoedown, such as the one in Pals Alts? Dancers bring all s/d items: dresses, records, ties, clothes and price them to be sold during the dance. The Grafton, Massachusetts Circle C Teens have an amateur caller dance where anyone may try his voice at the mike. The Coranite Chips of Troy, N.H. have an annual "Helen of Troy" dance, where Trojan Horse Badges are obtained, a Trojan banner is given to the club with most members present, and a Trojan plaque to the club traveling longest distance. One lucky lady is chosen "Helen of Troy".

Our Kaleidoscope always reflects benefit dances and service projects, such as the We Luv Ben Pilcher benefit, in the Washington area, which produced \$703 to help a member with kidney disease. Other clubs also contributed \$1300 to his fund.

Program specials always sparkle with imagination, and sometimes turn into adventures. One mystery bus ride from Guelph, Ontario to Detroit was pro-

# DANCE

# OSCOPE



gressing smoothly with visits to Ruthad, Northway Mall, and Scott Colburn's for shopping, and a dance, when the bus broke down. Dancers shuttled the Canadians to the bus terminal, where they danced 'til 4 a.m., boarded a bus at daylight and were home for lunch. In Alaska, a first anniversary (paper) gift was presented at a Christmas party. When the couple opened the gift, rolls of toilet tissue, scattered everywhere. Later, the "gift" was used to mummy-wrap the caller, George Ioanin. Of course, callers are good sports. They have to be.

And to spice up a party or special event, here are more games and stunts:

Divide into small teams, each of which has a slip of paper with the name of a country. With newspapers and pins, each team creates a costume from their country. (Vancouver B.C.) This can also be done with famous scenes, such as Washington Crossing the Delaware and Whistler's Mother.

Races: (Size up the crowd and make sure none of the ladies will be angry if they win the 50 ft. dash.) 50-foot dash: Line up all entrants with their heels on a line. When the race begins, declare the girl with biggest feet a winner.

Shot-put: A blown-up bag, balloon or knotted handkerchief will serve as a shot. Winners are declared by the distance the shot is thrown.

Standing Broad Grin: Leader mea-

sures width of grins on two people, one from each team.

Grand Right & Left Grand Mixer: Ask dancers to form circle, men all together and ladies are together. Men face ladies in a right and left grand position and start with one couple. After all are involved, call for a promenade. New couples promenade into squares. (Central Dist., California)

Hooley-Ann Whirl, reports a Hunters Ball, with no licenses required to attend.

Decorate the hall with pictures of pheasants, wild ducks, deer and hunting dogs, original hunting licenses made with orange construction paper with black lettering. Window sills may be filled with duck decoys, a miniature forest scene complete with pine trees, squirrels and deer arranged on the registration table. When the dancers arrive, give each lady a tiny hunting license (1½"x3") pinned to her back. At the beginning of the second tip, the club caller forms the dancers into two circles with the ladies on the inside and the men on the outside. The feminine circle remains stationary, and as the men circle left, they are given licenses corresponding to those of the ladies. The men are to match hunting licenses and find their partners.

Pick an idea from Kaleidoscope and adapt it for your 1973 club program. Remember, the spice of variety adds to your club life.

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# BRAINSTORMING ROUND DANCE PROBLEMS



*Discussion by panel including Bud & Bette Potts, Anita & Leroy Stark, Tom & Kay Pell, Betty & Clancy Mueller, with moderators Lou & Darlene Fair.*

21ST NATIONAL SQUARE DANCE CONVENTION—DES MOINES, IOWA SATURDAY—JUNE 24TH.

Audience seated; Panelists ready. Obie and Dorine O'Brien gave the signal and "Brain-Storming Club and Round Dance Problems" Panel became a "reality."

There's an old saying, "That's Your Problem!" But in round dancing that's not true; the perplexing question proposed for solution is "Our Problem." Since all the problems that may exist couldn't possibly be covered, the panelists chose eight major topics for discussion, two each of these major topics. All topics were presented and views given by the panelists before they were opened for discussion. All questions and comments from the floor were directed to and answered by the panelist presenting the subject. The agenda and brief resume of each topic follows:

## 1. ENTHUSIASM AFTER ROUND BASICS

What are "Basics?" How many lessons constitute a "Basics" class? Maybe the word "Basics" shouldn't be used in the beginner's class but instead call them "beginners" the first half and "yearlings" the second half. From the beginning try to let them know that they will be learning "Basics" as long as they dance.

Enthusiasm is a real necessity. Your enthusiasm should start the very first night the new dancer shows up. Be enthusiastic over every little thing they

accomplish. When we learn something new, we are all excited, so be excited with the new dancers.

Invite the beginners to visit the advanced class and see what they are working for. Some want to work harder after that. Invite the advanced dancers to visit the beginners; they are really great for their morale.

Have lots of parties. Celebrate birthdays and holidays with parties. Invite the dancers to go where you are going dancing and dance with them. If you handle the rounds at a square dance, invite them as guests. At the end of the year have a combined dinner dance and graduation party for all your classes. Everyone helps and this proves to be lots of fun. Have favors and pass out diplomas.

Enthusiasm starts with the beginner and just keeps on going. If you are enthusiastic from the beginning and keep it up in all groups, they will sell each other. That's the easy way, try it—it works!!

## 2. TO CUE OR NOT TO CUE

Discretionary cueing for easy and intermediate round dance groups would promote, progress and aid in the welfare of the round dance activity.

The round dance movement is not so popular, and the number of participants is not so great, that dancers of only average ability can be turned-off because they do not have the ability, the time, or the desire to memorize

a large repertoire of dances. Round dancing should not be confined only to those avid dancers willing to memorize a full repertoire.

A cueing policy for easy and intermediate groups has many advantages:

a. People of only average talent and ability are not prevented from enjoying round dancing. The activity needs these people.

b. Cued groups tend to be larger.

c. Cued groups have fewer drop-outs.

d. The average level of dancing quality is higher, with fewer stumbles and fumbles.

e. A larger repertoire of dances with a greater variety of rhythms can be danced, since the dancers are relieved of much of the memory burden.

f. More time can be devoted to dancing improvement.

g. In non-cued groups many of the dancers do not learn the dances perfectly in the original teach and one review session. Thereafter, without cues, they tend to "perpetuate their

mistakes."

h. Dancers can better enjoy themselves when visiting cued groups away from their home area.

i. Potential beginners are more encouraged to enroll in classes when they know in advance that they will not be expected to fully memorize a large number of dances.

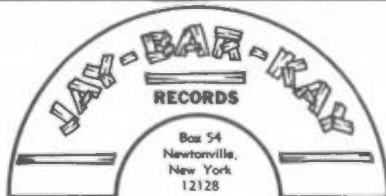
j. Many people have been dancing for years, and are reaching an age where they do not memorize as well as formerly. They will drop out of non-cued groups sooner.

k. Round dance circles at square dances will be larger if cues are provided. Many dancers will sit out dances they only partially know, if there will be no cues. Larger round dance circles, with more proficient dancing when cued, make a better impression on square dancers, with an increased possibility of recruiting some of them for beginner's classes.

It was the consensus of the group that with cues, dancers more quickly



Ken Anderson



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develop confidence and ability. They will not become drop-outs. They will become "hooked" on round dancing, and they will try to convince their friends that round dancing is not as difficult as it may look, and that they should enroll in a beginner's class. Hopefully, some of these newer dancers will in time become interested and proficient enough to want to join an advanced group. They have now indicated their willingness to devote the extra time and effort required to memorize dances, and in such groups, cueing can be minimized or dropped entirely.

As for actual cueing, should it be with the beat of the music or two beats ahead, as a square dance caller calls? We strongly recommend that a cueing clinic be set up for teachers. If not at Salt Lake City, then at a national in the not too distant future.

### 3. SQUARE DANCE CALLER'S ATTITUDE

The success of an integrated program depends mainly on the caller's attitude, dancing ability, and his teach-

ing and programming strength. This can range all the way from open ridicule, to toleration, to over-emphasis. Some callers who initially failed to recognize the growing importance of round dances may be embarrassed about reversing their position. Perhaps, they fear the teasing they may receive from dancers who know of their earlier stand. In some cases callers have been unduly influenced by the loud vocal yells of no round dancing. Actually a caller should be just as firmly resistant to these people as he should be to the go-go-round dancer who attempts to have his own way. There is a tendency for those who are round dancing at square dances to take quickly the "best spots" on the floor and form their own squares. No round dancer should ever be guilty of this gross loss of common courtesy. The square dance caller who wishes to maintain a strong position in his field must prepare himself for sound leadership in both squares and rounds.

Continued on Page 62



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# TEAL'S TIPS

by Jim Teal  
Columbus, Ohio



## *How to run a successful one-night-stand square dance*

Some one-night-stand groups like some very moderate challenge, but the vast majority want an uncomplicated evening of moving to music. The average western style caller or dancer cannot understand how anyone could possibly enjoy some of the visiting couple dances such as "Take a peek", but those who very seldom dance enjoy moving to the snappy beat of the square dance music, regardless of the figure used. Every caller should include these simple dances in his repertoire to satisfy these people.

Following are a few of these simple visiting couple dances:

(In describing these dances, I will show only the first couple leading right to couple 2 and performing the particular figure. This couple 1 will visit couples 3 and 4 in turn to repeat the figure. After visiting couple 4, they will then go home and dance the BREAK and CLOSER. Couples 2, 3 and 4 will then in turn visit the other couples the same as couple 1.)

## OPENER (for all dances)

Bow to your partner, your corners too  
Circle to the left is what you do—  
go halfway round  
Now circle to the right, go the other way  
Everybody swing and whirl,  
Round and round with the pretty little girl  
Now allemande left, with your left hand  
Partner right in a right and left grand.  
(Use own patter for promenade)

## BREAK & CLOSER — FOR ALL DANCES (after each couple has returned home after visiting the other couples)

Everybody swing, round and round  
with the pretty little thing.  
Now (go to the corner) left allemande  
Partner right in a right and left grand  
(use own patter).....

## TAKE A PEEK

First couple lead out to the right  
Around that couple, take a little peek  
(No. 1 gent walks to side of No. 2 lady  
and No. 1 lady walks to side of No.  
2 gent. They bow and peek at each  
other behind the backs of couple  
No. 2)

Back to the center and swing your sweet  
Around that couple and peek once more  
Back to the center and swing all four  
(No. 1 & No. 2 couple swing)

Now lead right on to the next old two  
(repeat figure)

## AROUND AND THROUGH

First couple lead out to the right  
Go thru (between) that couple and  
around that couple  
Swing in the center of the floor  
Now go around that couple (outside)  
and thru that couple  
And swing in the center once more  
Now circle four at the side of the floor  
Then dive thru to the next two (repeat  
figure)

### RIGHT HAND CROSS (or star)

1st couple lead to the right with a right hand cross (or star)

(No. 1 and No. 2 ladies hold right hands and gents hold right hands above ladies while walking forward.)

Back by the left and don't get lost (reverse direction & hands)

Now circle four in a little bitty ring

Circle to the left like everything

Dive thru to the next two (repeat figure)

### TEXAS STAR

Ladies to the center and back to the bar  
(Ladies walk into the middle, flip skirts and go back home)

Gents to the center with a right hand star

(Gents walk to center, make a right hand star and turn it)

Back by the left from where you are  
(Reverse star & hands)

Pass your partner right on by, pick up the next girl on the fly

In a star promenade (keep your star)

Put the girls in the middle for a right hand star, go the other way.

(Gents drop left hands and back out while girls walk forward and make right hand star)

Now the inside out and the outside in

Now the girls back out, the gents go in, make that left hand star again

Everybody swing and whirl

Round and round with that brand new girl

Take that lady promenade

Walk back home with the pretty little maid.

(Repeat until gents have own partner. Do not call left allemande until everyone has original partner)

## Season's Greetings



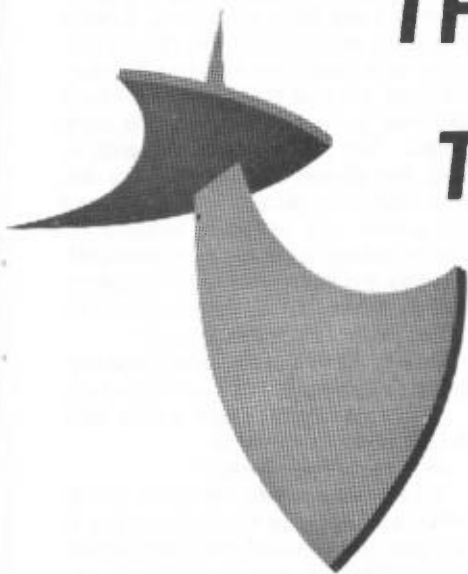
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The circle of love is held together  
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# THUMBNAIL THOUGHTS FOR TEACHERS

by Orphie Easson  
St. Catharine's, Ontario

*Why do adults go to square dance classes?*

Surveys have shown the following factors attract most adults to classes and in this order:

1. Enjoyment—Adults will attend as long as they derive pleasure from the class. The chief motive for attendance is immediate satisfaction. The room should be pleasant and comfortable with good light, ventilation and comfortable floor. The teacher should be sympathetic and the group friendly.

2. Participation—Adults want to do things. They will not sit and listen but want to put their skills to use.

3. Social contacts—Man is a social creature. Educational experiences that are shared and discussed with others become vital.

4. New skill or knowledge—The material learned must make their thinking or living experiences richer.

*What is meant by the word "learning"?*

According to M.S. Knowles in "Informal Adult Education," "Learning takes place when the individual feels a need, puts forth effort to meet this need, and experiences satisfaction with the results of his effort." Broken down this definition can be shown in three stages:

**NEED:** there must be a desire to learn, an objective in mind.

**EFFORT:** effort must be expended. This involves activity and cannot be passive.

**SATISFACTION:** there follows a sense of satisfaction.

What do we mean when we say something must be learned. It is the process of associating new ideas or skills with past experience.

Ideas cannot be isolated. A teacher cannot teach over the learners head. If he does not establish a link with past experience, the new facts will not stick.

*Does learning follow a logical pattern?*

Yes! Whether teaching informally or in a classroom these steps must be followed and in this order:

Motivation—creating the desire to learn new skills or ideas. People learn only what appeals to them.

Perception—the introduction to a new skill or idea. Because first impressions are important, carefully consider how you will first present the skill or idea.

Association—the linking of the new skill or idea to previous knowledge or experience.

Repetition—the application of the new skill or idea. The more often the idea or skill is repeated, the better.

Retention—the inclusion of the new skill or idea into the memory pattern. All that you retain of what you learn is you. When a person stops learning he stops growing.

Recall—the ability to use the skill or information at some future time without stopping to think. Action becomes automatic.

*What is the meaning of the word teaching?*

Teaching is the process of helping a learner to associate new skills with past experience.

Teaching should focus on the learner; subject matter is a means and not an end.

*What should be the teacher's objectives?*

The objectives for teaching are many and varied. When teaching informally, imparting skill and knowledge is secondary to providing enjoyment, but there is a tremendous challenge to combine both. Four immediate objectives will be: to bring enjoyment; to stimulate interest in something new; to improve skills and provide new skills; and to overcome mistakes.

To achieve these objectives, certain points should be remembered:

The learner must gain both knowledge and skill; knowledge must come first.

Errors should be corrected when they are made. Why? The brain is made

up of several million individual cells, each insulated from the other. When there is a sequence of actions, a series of signals must pass from cell to cell. To perform an action a certain pathway is traced out and that same pathway is followed each time the action is completed. The more often the path is used the deeper it becomes. By the time automatic recall has been reached the action can be done without requiring thoughts. It has become habit. If errors are not corrected just as soon as they are made there will always be confusion at the point of error.

Unless the action is being done correctly, practice will not make it perfect.

A learner cannot reach a high level of skill without practice.

*Why do people forget?*

Three reasons why material is forgotten are: because the information is only partially learned, and because the information is not considered important.

Good teaching techniques involve good common sense. You must like people and try honestly to understand them. Know your stuff; it will give you self-assurance. Be physically fit and rested; you can't lag. Allow your enthusiasm to show and it will be contagious.

Use methods of discipline acceptable to adults. The most successful discipline is an interesting well-planned program. Use simple, direct language. Listen as well as talk during breaks.

You cannot learn to teach by listening to lectures or by reading a book! Experience is the only thing that counts. Experiment. Try teaching in a variety of ways.

REMEMBER: We all learn best when progress is evident and there is a strong desire to learn. There should be repetition without boredom and variation in method. Learning brings pleasure if the group is friendly. Remember accuracy is more important than speed. Surroundings should be pleasant; facts and skills should be related to past experience, and new skills should be introduced one step at a time.





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# A PLEA FOR UNDERSTANDING



"Peace on earth," "fellowship," and "brotherhood" are words often heard in the holiday season. What do they really mean to us?

A letter from Jac Fransen of the Netherlands to Hugh Macey of Grenn records pinpoints problems he encounters as an American square dance caller. No, he's not an American, but a caller/instructor of American square dancing.

Language difficulties were thought to be the reason square dancing was not more successful in European countries, but Jac says otherwise.

"It is not because of the American Square Dance language that the movement is not so successful as it should be. This problem the foreign caller has to face, still thinking in his own language at the time of the command or filler, NOT the dancer. Maybe that's the reason that these callers use composed pattercalls. In spite of that, still it takes courage to start as a non-American caller. The dancers' reaction to terms will be the same as in other games or sports (Judo, ju jitsu, karate, football, cricket, tennis, etc.) It is proved that all non-English-speaking people learn terms easily. It only limits the group of people in a small way. Of course non-English-German-Dutch or Scandinavian people have a little more trouble because of the type of language.

The main reason that square dancing is not successful in foreign countries is a result of organization. Most foreign groups consists of and are led by American people, military or business, and around them a few non-Americans. As soon as these Americans (or their caller/leader) leave a particular place, square dancing breaks down. In places where big groups of American soldiers are

settled, you will find a lively square dance circle (Germany, Japan), but the foreigner must be brave to join an American club.

Therefore, I started in the Netherlands the other way around. Organization: Dutch. Members: Everybody including Americans. One problem: Americans do not want to join a Dutch group or Society led by Dutch persons."

Jac started the DoSiDo ASD group and has not instituted the S & R/D Society of the Netherlands. (Neder Landse Square En Round Dans Vereniging.) "Keep Smiling" is a "hand-some" magazine recently begun by the Society, soon to become "professional" as its success grows. However, he finds discouragement in the slow response to his endeavors.

He further elaborates:

"History brings me to look at the Dutch in general. Some facts (which are disputable):

Dutch people are in general not dance-minded; the small group who want to dance take it as study (they do not want to play with what they have learned); Dutch people look in general for single activities (this means not as couples, married or engaged); the TV keeps a great number of people at home.

In folkdance circles of The Netherlands, square dancing is known in the old traditional way. Patter-calls are known but were never done before the year 1971, except in very, very small groups for the time an American caller was available. Ricky Holden has held some weekends in the past 10 years but nobody had the courage to round-off these weekend-courses or to start a group. Incidentally some other Ame-

icans did from time to time, and for very short times, the same leaving The Netherlands without leaving something behind except in most cases a disappointment. Still American dancers and callers are the best ambassadors for square dancing as a result of Dutch nature.

Because Dutch people (in general, remember) don't want to play with what they have learned, modern square dancing has to fight for its place. And in this fight, there should be no place for club or leaders' jealousy, but unfortunately I have to face the fact that this type of jealousy exists.

The best results I have reached are with one night stands I held for a national society with members all over the country, and meeting each other 6 weekends a year.

As soon as somebody starts a S/D group, there is one for the time this person is active. In the past there were some of these activities spread over, let's say, the last 30 years. These American dancers are now somewhere else in the world and what happened to the Dutch dancers who were, mostly by accident, joining these activities? At the moment it seems to me there is a good base for a lasting movement if handled in the proper way. To me that is that these groups existing now cooperate with the local people.

The reason why I mentioned square dance language as a problem for Dutch people was that a few people simply had complaints about getting instructions in the American language from a Dutchman. Everybody here accepts the American calls, like they do in other games or sports.

To summarize the above, I reach the following conclusion:

Enlarging square dance interest in foreign countries needs the push of enthusiastic American people, willing to share the fun with the local people and taking the responsibility for continuation after their departure; the language will be no problem in general except for the foreign caller in his experimental time. This caller needs

the support of eight dancers to get his routine. Lucky is he when he finds eight American dancers willing to listen to him!!!

The local non-American people have to be convinced that squaredancing is a fun-game worth playing by seeing proper demonstrations and attitudes. They have to be approached very carefully because of their nature, which might be not the same as the nature of the people in the States.

I hope the above written thoughts will be a contribution for more understanding.

The local, non-American organizers need the written support of official bodies to show to their people.

They also need the addresses of people who are in their country, so they are able to contact them. Recently I had to face the fact that an American club-leader held information behind because he was afraid that he would lose some of his members. I think this happens everywhere in the world, but should be impossible.

The organizer needs moral and financial support....."

Materials are needed but one organizer cannot afford to keep an inventory of books and records for sale. There is a high exchange on American \$. Magazines are "old" by the time they are delivered abroad. These are just a few of the problems facing a single organizer.

Jac's words may make us uncomfortable and a little guilty. Is there a way we can help? A sister-club, making materials available, just good old friendship?

And let's not say — "well, that's far from us and doesn't really concern us." Look around and assure yourself there is no "left-out" group in your area. Then, brainstorm ways that we can implement the growth of world-wide interest in American squaredancing. Peace on earth and true brotherhood will not just happen; each of us must do his part, small as it may seem, and take a positive step.



# Silver Spurs

by Virginia Wakefield

*American exhibition group wins acclaim during summer European tour.*

Spokane's dancing Silver Spurs completed a triumphant performing tour of European countries during a six weeks period last summer.

Director E.S. "Red" Henderson proudly proclaims that his youthful goodwill ambassadors were welcomed with open arms by audiences in Scotland, England, France, Germany, Czechoslovakia, Austria and the Netherlands. Often a performance closed with those in attendance calling out "Come back next year—come back next year".

The programs consisted of North American Folk Dances, including a variety of dances from Mexico, square dances, waltzes, contras and quadrilles, Phillipine and Hawaiian dances and show numbers such as the Cakewalk, the Old Soft Shoe, The Charleston and Varsity Drag, the Jitterbug and the Fox Trot and authentic American Indian dances.

Silver Spurs programs were printed in French and German as well as in English and colored postcards of the dancers in costumes were distributed to the delighted spectators wherever the young people performed.

Twenty-four high school students, with Director Henderson and advisors Virginia Wakefield and Gail Stolp, and equipment director Don Baggarley, flew to Prestwick, Scotland in June. After traveling through Europe and visiting historical sites and making the most of every cultural event, the happy

but exhausted group flew home from Amsterdam on July 22.

Homestays were arranged for the Silver Spurs in Largs, Scotland, Petworth in West Sussex, England and Schweinfurt, Germany. The latter home-stay included a luncheon and tour of the SKF Ball-Bearing Factory, a sit-down high tea with the Lord Mayor of Schweinfurt and participation in a 50th anniversary peasant parade and show in the neighboring town of Senfeld.

A truly interesting experience for the group was a few days spent behind the Iron Curtain. The Silver Spurs performance there was greeted with cheers by the audience and with the director receiving a gift of two dozen long stemmed red roses at the conclusion of the show. Nevertheless, the young people were delighted to return to the free world and expressed their pleasure by breaking into a spontaneous vocal rendition of the Flag Salute and the Star Spangled Banner. They noted the contrast of smiles by the people, the great difference in window displays, flower gardens and fountains.

Plans for the summer of 1973 include a tour to the Eastern United States and Canada. The summer of 1974 will find the Silver Spurs assisting in every way possible to make Expo '74, to be held in Spokane, a huge success. Perhaps, the young dancers will be able to return to Europe in 1975 — WE HOPE!

# STRAIGHT TALK

Readers are invited to send opinions, suggestions and thoughts for publication in this new regular feature. Opinions expressed in this column do not necessarily reflect those of the editors.

by LEO FISHER, Candler, North Carolina

Next dance rated "X"? Sounds absurd doesn't it? However, have you ever felt that a dance that you attended should have been rated "X" because the caller assumed that the only way he could come across was by telling several, not just shady, but really off-color jokes or stories during the evening?

Is there a trend in the square dance movement toward vulgarity from behind the mike?

There surely seems to be.

I have noted on several occasions of late that guest callers, of some renown, think that they must tell a smutty joke, or a three or four minute story that is most suggestive, during the evening. Many of them will take one of the more suggestive singing call tunes and spin a shady yarn about it. To me, the singing call isn't in good taste in the first place, but to add to it their own crude and rude thoughts is going too far. I say that smutty jokes, shady yarns, and home-made dirty stories about singing calls are WRONG.

Why do I make such a statement? Because it is insulting to every square dancer for a caller to assume that square dancers are of such intellectual level that the only way that they can be entertained is by risqué stories. They are saying that, "Since I think dirty then you must think dirty too."

It's not only insulting, it's embarrassing. Take those persons who came to observe as a dancer's guest, they have been told of the wholesomeness, the envelopment of high moral standards, and the goodness of the movement, only to leave wondering where the truth lies. These guests could very well be prospective dancers, and this

one trip sours them for life.

It's most embarrassing to tell your students of the high standards among dancers and callers, only to have a caller who envisions and advertises himself as a professional tear down in a brief three hours what it has taken 25 to 30 weeks to build up. It's not only embarrassing, but discouraging.

Let me be quick to point out that all traveling or professional callers are not guilty of such profane performance. Thank goodness for all little blessings.

There is nothing fair about having a captive audience and subjecting them to this type of so-called entertainment. It isn't fair to club callers and teachers and especially to beginning callers who aren't sure of themselves in the first place, and might use this technique as a crutch for their lack of confidence.

Finally it isn't fair to the other national callers who adhere to the callers' code and practice these ethics with every "I" dotted and every "T" crossed.

There is no place in the square dance movement for these gross practitioners who prey upon the poor unsuspecting over-worked club president who books them for a special occasion.

How can we know that one caller is rated "G" and another is rated "X"? Unfortunately, we don't. We can only hope that soon every caller who steps up to his piece of equipment, lowers the needle on his favorite hoedown, places the mike to his lips, will call, sing, and speak as a leader and a gentleman among square dancers.

The difference between an amateur and a professional is continued growth and a humbleness in the knowledge of his inadequacies.



# LEGACY

Cleveland, Ohio, has been selected as the site for the convening of nearly one hundred leaders of square and round dancing from all over North America.

The get-together, named LEGACY, is sponsored jointly by the editors of three well-known square dance publications: Bob Osgood, of Square Dancing (SIO); Charlie Baldwin, of the New England Caller; and Stan Burdick of American Squaredance. The meeting will take place May 11, 12, and 13.

LEGACY is not a festival. There will not be a single do-sa-do executed at the meeting. Instead, there will be solid discussion of problems facing the whole activity as it appears in 1973, and possible solutions will depend on the desires of the group who attend this initial meeting.

Those chosen to attend have been picked at random to represent a cross-section of all sectors of the activity. In addition to callers and round dance leaders, there will be area and state organization leaders, record manufacturers, merchandisers from the square dance business world, publication editors,

members of the National Executive Committee, and dance center leaders.

The idea for LEGACY came from a mutual concern on the part of the three editor-publishers that the activity has become fragmented in certain respects. There are a number of directions the activity has taken without the benefit of coordination, cooperation, or continuity. LEGACY delegates believe that, by a small representative group meeting to start the "ball rolling," all phases of the activity may be brought together eventually to insure the permanence of square dancing.

Discussion will center around twelve phases of the activity. If you have suggestions of comments, send them to this magazine, or either of the others. When you write, please mention your interest in the activity, whether you are a dancer, caller, officer, businessman.

Meetings of this sort may become a continuing, on-going cooperative effort. The overall design is to keep square dancing a fun activity for all folk, with a minimum of carping and a maximum of cooperation.

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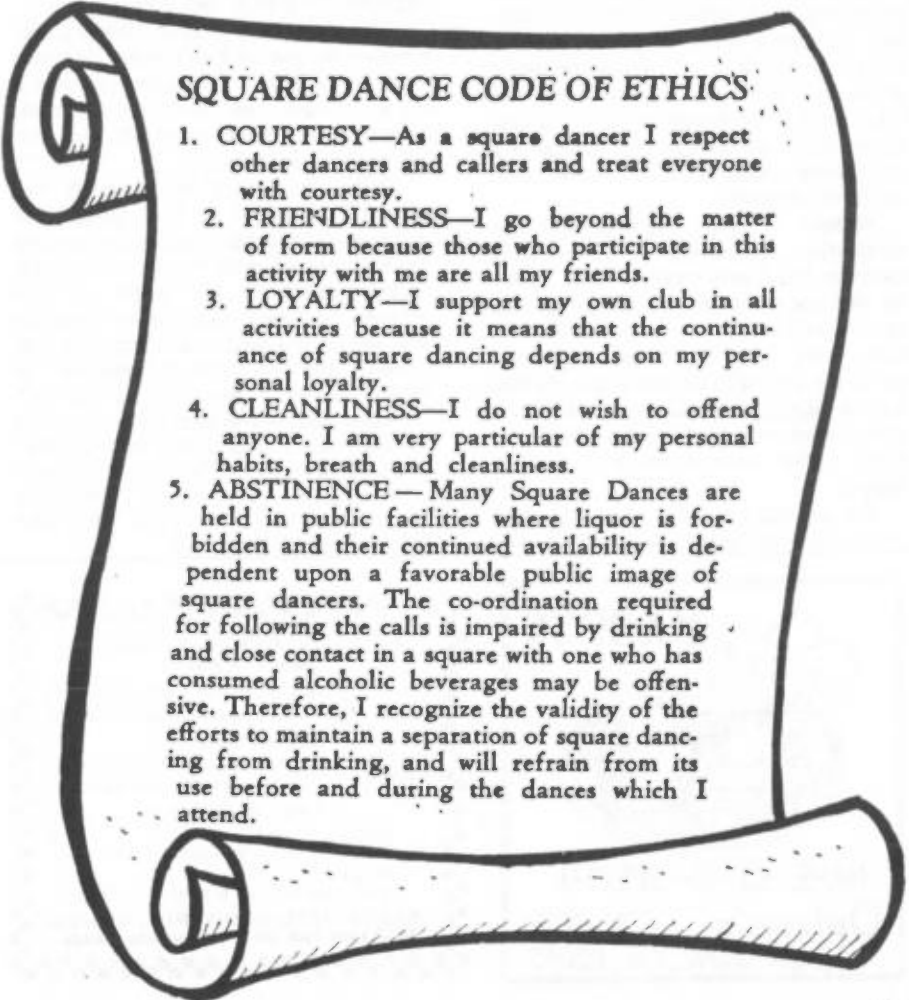




# DANDY IDEA



This scroll, reprinted from the cover of the California "Blue Book," might well be copied and presented to dancers in square dance classes and clubs across the nation. Standards, which have sometimes been left for newer dancers to absorb by osmosis, are spelled out clearly. Readers cannot mistake the rules which today's square dancers have set for themselves.



## SQUARE DANCE CODE OF ETHICS

1. **COURTESY**—As a square dancer I respect other dancers and callers and treat everyone with courtesy.
2. **FRIENDLINESS**—I go beyond the matter of form because those who participate in this activity with me are all my friends.
3. **LOYALTY**—I support my own club in all activities because it means that the continuance of square dancing depends on my personal loyalty.
4. **CLEANLINESS**—I do not wish to offend anyone. I am very particular of my personal habits, breath and cleanliness.
5. **ABSTINENCE**—Many Square Dances are held in public facilities where liquor is forbidden and their continued availability is dependent upon a favorable public image of square dancers. The co-ordination required for following the calls is impaired by drinking and close contact in a square with one who has consumed alcoholic beverages may be offensive. Therefore, I recognize the validity of the efforts to maintain a separation of square dancing from drinking, and will refrain from its use before and during the dances which I attend.

# CHALLENGE CHALLENGE

An important innovation is gaining widespread interest, particularly among challenge dancers, wherever they gather in rec rooms, halls, and rented quarters around the country.

The innovation is TWO-COUPLE square dancing, which allows two couples to dance most of the calls used today. In addition, it also provides a good workshop for dancers who are interested in challenge dancing, to become more conscious of positioning and dance movements to produce better flow patterns.

Robert S. Curry reports that the innovation, or revival, of two-couple dancing has been given a large boost by the use of a tape series, presently on the market, from Lee Kopman in New York. Since Lee began to market his tapes a couple of years ago, he has seen a significant improvement in the capabilities of couples who have used them, who attend his out-of-town dances.

An immediate advantage of using two-couple programs is that limited


space is needed (couples could dance in the bathroom) and fewer people are needed to fill a square (two dancing couples could interrupt a bridge game at home to dance a tip or two without phoning for additional friends to come around).

Typical calls used in Lee's challenge tape series for two couples are: zip code; load the boat; cross-over circulate; trade circulate from two-faced lines; left turnstile; tag back and dodge; square the bases; load the boat; jam thru;  $\frac{1}{4}$  and  $\frac{3}{4}$  cross; mixed up square thru; cast the relay; curl thru; split trade circulate; boomerang and  $\frac{1}{4}$  more; grand follow your neighbor; block calls; explode the top; sweep around.

Although two couple dancing, re-kindled by use of Lee's tapes, is not a brand new idea, it is relatively new as a do-it-yourself basement-type program. Mini-squares have been danced for many years as a novelty.

Caller-instructors have varied the square formations in their classes for many years by arranging dancers around the hall, two couples facing, in alternate facing directions, in order to add interest to lesson material by creating a mixer. In the past, this formation was called, "the big circle progressive" or (even earlier) "the Sicilian Circle."

Your editors feel that it is interesting to see how trends come and go over the years, and to note that two-couple dancing gets "rediscovered" from time to time, as an "innovation," this time for the challenge crowd.



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We like success stories. Here's a case where a good club in Texas had gotten so weak through indifference of members, it was near extinction. The caller took a desperate, long-shot chance, and wrote this letter to all members, held a meeting, and because of the shock value of the letter, everyone agreed to go to work and rebuild the club. It is now one of the strongest clubs in the area. There's a true story worth thinking about.

"Dear -----

It is with great regret that I must inform you of the expected death of the (name of club).

At present time she is in critical condition and must have a very serious operation in order to survive.

In February 1967, she was born, she first opened her eyes and smiled at the world with a personality and vigor-ousness that could be denied by no one

and admired by all as one of the greatest personalities of our time and was very much determined to live forever.

She smiled and embraced her makers with such joy as to cause each of them to scream out with joyous delight each time they met.

Now she lies on her death bed. THINK! THINK! Have we caused or let her slip into this position? Can you permit her to die when you know you are her maker?

Only a team of great surgeons can save her, some of the greatest surgeons of all times will meet (date) at (place) for the purpose of attempting the great operation needed so very much to put her on her feet again.

Give her a chance, attend the operation, but, more important, give yourself a chance, a chance to enjoy her as much as she has enjoyed you. THINK ABOUT IT.

Sincerely,  
(name of caller)"



**JACK**

**O'LEARY**



**Caller**

*Returning to New England after Service with the U.S. Air Force. Setting up tour in following states during August and September, 1973: Minnesota, Iowa, Wisconsin, Illinois, Ohio and Pennsylvania.*

More info: JACK O'LEARY, 104-1 Glencoe Lane

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# Dancing Tips

by Harold & Lill Bausch

From the callers' side of the mike, I will be so bold as to attempt to illustrate various dancers' attitudes, and their effects. You may or you may not find yourself mentioned, but this should cover most dancers in one way or another.

First, there is the newer dancer who is impressed by every caller and who makes it known with his enthusiasm. Bless him, or her, for this type keeps the caller's morale up.

Then there is the dancer who has been around, the one who feels he can do any call, if the caller calls it properly, and if the other seven dancers in the square do not goof. This person is not easily impressed and shows it. Too many like him on the floor can give the caller doubts! Newer callers can even be adversely affected by him.

Next, we have the experienced dancer who travels much, relaxes and has a good time. This person seldom goes home without telling the caller he had a fine time, and that the caller did a good job on this night. There are many in this group and we callers are glad!

Another dancer is one who may not be as experienced as some, but is determined to be a good dancer and a leader. This person doesn't have a chip on his shoulder but he dances the first two or three tips with a "Show me attitude". After the test period he will relax and join the enthusiastic group.

Oh yes, let us not forget the dancer who has been all over—danced at many

Nationals, and to many traveling callers. He supports the local callers, and is still bubbling with enthusiasm like a beginner. There are not quite as many of these as in some of the other groups, but they make themselves felt and every caller appreciates them.

Often seen is the dancer who has been around two or three years but is still not sure he is a really good dancer. This person usually stays sitting until the floor is pretty well filled and then gets up to fill a square in the back of the hall. Usually this means he has joined others who are not sure of themselves. It is a shame they burden each other with their doubts, for they could build their confidence by dancing with the more adept dancers.

Last but not least, we have the dancer who dances mostly in his home club. There may be many reasons for this, possibly his job holds him down, perhaps he is involved in other organizations, such as the PTA, the Elks, the Masons, church activities, or maybe the children keep him busy with school activities. What ever the reason, this group of dancers are usually good dues-paying members, willing to share the responsibilities of their club.

All these different types of dancers are found in all areas of the country, and there should be a place for them all. However, it might be interesting to go back over the list and see in which group you would list yourself, and then ask yourself—"I wonder where my fellow dancers would list me"?

What ever group we fit into, we can be sure there are plenty others just like us. It is good to stop and realize that all people are not the same, nor do they have the same drives and ambitions. There is one thing we can do to help other dancers, and the caller too, and that is to smile. Come on now, it doesn't cost a thing and you will feel better and look better, if you will just smile.

"A sense of humor is like a needle and thread; it will patch up so many things."



## PROLIFI-CALIFORNIA

It is a little eye-opening for a traveler from somewhere in mid-America to go to California and see the more-than-average amount of square and round dance activity there. The extent of it even creates some unusual situations (which may seem quite normal to Californians). One is that no less than fifteen round dance clubs exist in one city area, within a radius of a few miles. Another is that some dancers are FIRST introduced to ROUND dancing, dance actively for many years, and THEN, years later, take square dance lessons in order to enjoy both activities. Not a bad idea, really. We callers ought to recruit square dancers from every source in every possible way!

## EMBER OR EMBRYO?

Somewhere between the brand new embryo caller and the "ember" caller (the guy who's almost burned out) there lies a vast assembly of squarenaders of all descriptions, interests and philosophies. On the negative side, there are the "micro-phonies," who abuse the profession with narrow-minded attitudes. They aren't a bit square. They're more "wreck-tangular" than square. One example is the fellow who won't call a one-night-stand because it is "beneath his dignity." Another is the caller who is nothing but a coin-goin' gobbler. There are the one-sided and the two-faced; the rut-reelers and the smut-dealers.

There is the poor guy out there on the road with only three to five years of experience, desperately trying to be a full-time traveling caller, flying by the seat of his pants and losing his shirt. The odds are so far against him

he's like a honking goose flying north at this time of year.

Thankfully, misguided and unethical callers are in the minority. But don't you think it is about time level-headed caller-leaders of North America got together for discussion and to form some sort of organization, not to dictate, but to establish acceptable "guidelines" for our profession? Your caller-editor plans to attend a meeting in February with a few dozen such leaders, and ideas for an association will be discussed. Before we go, we'd like to hear your comments, pro and con, and we'll pass 'em on. What kind of "teeth" would you put into a set of guidelines for callers? What kind of qualifications and code of ethics would constitute the criteria for membership in a wide callers association, such as the one that is being proposed? Let's hear from you.

## CULTIVATION QUIP

A veteran caller from one of those great midwestern agri-states, in reply to a caller's question about how much time it takes to learn to call, slowly drawled, in his own measured phraseology: "Wal, if a fella ain't gonna be diggin' potatoes all day, he oughta be out thar tillin' the soil." How many callers merely call dances, and fail to spend sufficient time "tillin' the soil?"

## THAT LONG LONESOME HIGHWAY!

A couple of tips for callers who drive a lot may be in order. Be sure to catch Bob Wickers' feature on "CB" radio in our next issue, and consider the advantages of this informational innovation as a valuable tool for you, on the road. Have you considered leasing a new car every two years rather than owning one? There may be a tax advantage for you, plus a maintenance advantage. Ask Deuce Williams in Detroit, Michigan, about it. Or, on the other side of the coin, ask Bob Wickers (a former car dealer) about the "fine print" in the contract — the "penalty clause" that caused him to reject the leasing idea and stay in the "own your own" category.

# easy level



## SEASONS GREETINGS MIXER

RECORD: Jingle Bells, Blue Star 1637

FORMATION: Single circle, all facing center,  
lady on gent's right hand.

(Eight count intro)

Join hands and circle left, circle left you go  
Face your corner girl, and do a do-sa-do  
Seesaw round your own, then pass your corner so  
Allemande left the next little girl  
Come back and promeno (with original corner).  
Promenade and sing entire chorus.

## FROSTY THE SNOWMAN (Variation)

RECORD: Flip H 111

Intro, Break, Closer:

Join hands and circle left, around the ring you go  
Reverse back, go single file, go trampin' through the snow  
All four ladies backtrack, twice around the ring  
Second time you meet your man, give him a cozy swing  
Then allemande left your corner girl, it's a grand old right and left  
When you meet your honey, do-sa-do, promenade the set (Sing)  
Frosty, the snowman, had to hurry on his way  
Take her home and tell her boys, it's a happy happy day.

Figure:

All four ladies chain now, across the ring you go  
Chain 'em right back home again, hurry don't be slow.  
Do-sa-do your corner, the men star left you know  
Go once around inside the set, now partners do-sa-do.  
Swing your corner ladies, boys, she'll be your new maid.  
Allemande left next corner girl, come back and promenade (sing)  
Frosty the snowman had to burry on his way.  
Take her home and tell her boys, it's a happy happy day.



page



## JINGLE BELL ROCK

Decca 9-30513

Semi-closed position.

WALK,2,3,BRUSH; WALK,2,3,BRUSH;

Start M's left and W's right, walk 3 steps, and brush; repeat (all in LOD)

ROCK FORWARD AND BACK; ROCK FORWARD AND BACK;

GRAPEVINE AWAY,2,3,TOUCH; GRAPEVINE IN,2,3, TOUCH;

Step to the side, behind, side, touch; step toward new partner, behind, turn to face her, touch (hands in butterfly position). Man angles grapevine forward to lady in front, woman dances to man behind her partner.

ROLL,2,3, CLAP; REVERSE ROLL,2,3, CLAP;

Roll down line of direction in three steps end facing partner with a clap; repeat roll toward reverse line of direction.

Repeat to end of record, and end WALK BRUSH, WALK, BRUSH, BOW.

## YULE LOG CONTRA (Needham Reel by Herbie Gaudreau)

RECORD: MGR 2079 (Square Dance Wonderland)

1,3,5, etc. active and crossed over.

Men face left, girls face right.

- - - - Do-sa-do with the one below
- - - - - Same lady swing
- - - - Put her one the right, go down in fours
- - - - Wheel as a couple, come back up
- - - - Bend the line, two ladies chain
- - - - Turn the girl and chain right back
- - - - Pass thru, do a U-turn back
- - - - Those who can do a right and left thru
- - - - Do-sa-do with the one below.

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# 'Tis the Season to be Jolly

by Bill A  
(Inspired



Frosty the snowman  
Did a spin chain gear the top  
With a curlique and a quarter more  
Man, Old Frosty wouldn't stop.

Fan the Dixie, wheel and heel  
While he shuffled his big feet  
But those soles of his, when they hit the floor,  
They caused friction, causing heat.

Frosty the snowman  
See the dancers turn and stare  
Something must be wrong, there's his old silk hat  
But old Frosty isn't there!



I'm dreaming of a quiet Christmas  
How silly can I be,  
With 7 adults, a mother-in-law  
And grandchildren three.



Left square thru, allemande left and grand chain all the way;  
O what fun it is to dance September thru to May,  
Sashay thru, grand spin too, promenade all the way  
O what fun it is to dance at Christmas time, I say.

God rest you merry gentlemen  
Let nothing you dismay  
The ladies all will cook your goose  
And you'll eat well this day.



Sleigh bells ring — are you listening,  
In the lane tires are spinning,  
A horrible sight, she's not happy tonight —  
(He sold the snow tires last spring)

Silver Bells, Silver Bells, it  
If you are driving in traffic



O Christmas tree,  
You're trunk dod  
It looked so thick  
When we brought

Chestnuts roasting on an open fire  
Jack Frost nipping at your nose,  
Enjoy that stuff if you're retired—  
I'd sooner go dancing with Butter



All I want for  
Are my two fr  
Three new p  
Four calling m  
Five circling r  
Six singing cal  
Seven spangly  
Eight maids sa  
Nine squares p  
Ten ladies dan  
Eleven gents a  
Twelve hostess  
And a partridge



# Anderson, Lib Eddy & P.A. Sistum

(ed by Bill Anderson's poems printed in Valley Circle)



it's Christmas time in the city,  
fic, you need to be pitied.



ce, O Christmas tree  
both lean and twist and sway,  
back and straight and tall  
ht you home the other day.



fire,  
e,  
d—  
tons 'n' Bows.



Ring Christmas bells, merrily ring  
Tell all the world it's time to sing  
If you can't sing, then learn to dance  
Do a do-sa-do, swing thru and balance.



or Christmas  
front teeth  
ticoats  
mikes  
g rings  
calls  
ly ties  
sashaying  
s paying  
ancing  
s a-turning  
esses serving  
dge at the par-ty.



Legend says that one year, Santa flew  
With seven reindeer 'stead of eight  
The reason was, every child then knew  
That Comet met a sorry fate.  
He stayed behind to clean the sink!  
This year the missing one, I think  
Will be our old friend Dancer  
"I'd rather square" is his answer.



I saw Mommy kissing Santa Claus  
So did all the other square dance taws  
Didn't see my Dad in the hall at all,  
But his face was red when he came back to call.

Rudolph with your nose so bright  
Won't you lead my sleigh tonight?  
It's so snowy that I can't see  
And the dancing can't start without me —  
I'm the caller!



Deck the halls with lights and holly,  
It's square dance time and all are jolly,  
The mistletoe's hung round the hall with care,  
It's kissing time now for those who dare.



'Twas the night before Christmas and all through our house,  
The place was so noisy — 'twas too much for the mouse.  
Our little ones hung their stockings with care,  
And at 5 a.m. they'll charge down the stairs.






## Product Line



Often we've emphasized the importance of callers and club leaders having promotional leaflets ready to pass out to beginner class prospects, at any season of the year. Now, thru this magazine, any individual or group can order quantity lots of such folders that are written generally to describe modern western square dancing. Specific information can be put on the back page, where contacts and dance information can be stamped or imprinted. Colors are black and red. Standard weight of paper is used on these folders at these prices. Slick stock is 25% higher. All are folded unless otherwise requested. Special printing can be added, for additional charge from us, or done when you receive them. Order now from this magazine.

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# WORK- SHOP

□ □ □ □ EDITED BY  
**WILLARD  
ORLICH**



## CHOREOGRAPHY

Once in a great while our exploration of new ideas sifts out certain "commands" that make sense, are easily taught and are executed with ease. In fact, these ideas are so simple that both callers and dancers have a tendency to skim over them so lightly that dancers don't execute them properly. Part of the fault lies with the caller/teacher in that the figures used are always the same with no imagination for variations to prove that the basic rule ALWAYS holds true. This is not something new; it has always happened, i.e.:

**SQUARE THRU**—pull by with the last hand to end back to back with that person for the next command. Dancers have a tendency to turn slightly probably because they don't let go of that last hand soon enough.

**TURN THRU**—an equivalent of box gnat, pull by. The advantage is that no sex identity is needed to do the move-

ment but it is again a straight pull by situation to end back to back with that person.

**RUN**—how simple to walk around that adjacent dancer if THAT dancer will slide over to make room for the runner and execute the figure in close and tight formation.

**DIXIE CHAIN**—how easy to pull by with the hands but how hard NOT to turn facing direction and end up single file back to back.

**SWEEP A QUARTER**: how simple to circle one quarter position as a couple but in the DIRECTION of the body flow be it to the right (courtesy turn) or to the left (flutter wheel).

**ROLL**—(S/D mag. Nov. '72) — to mean a  $\frac{1}{4}$  more individual turn in place in direction of body flow. This command eliminates the " $\frac{1}{4}$  more" which can have another meaning to the dancer at the time.

**ZOOM**—(this month's New Idea) to mean a substitute by the leading couple. Instead of the backing up and over (awkward), the same end results are accomplished by rolling back 360° in behind the trailing couple. Advantage? Yes, the old Boomerang becomes a

ZOOM and (trailing couple) partner trade. And it doesn't stop here! ZOOM and may be followed by anything possible for the trailers to do. The Cross-Zoom crosstrails the actives before they roll back. Zoom-Roll has the actives roll back and  $\frac{1}{4}$  more to end up back to back. So this simple idea grows in importance as its use is varied. One cannot over teach the simple movement — it makes the complex possible.

## CALLERS' QUESTIONS

**CLIFF LONG, Mars Hill, Maine:** Is it proper to use Swing thru and Slide thru? It would be easier and more comfortable to execute than a Swing Star thru where the girls have to drop right hands and quickly change to a left.

**ED. NOTE:** The Swing Star thru movement has always demanded a "fudge" move by the girls in order to star thru with the man. Many experienced dancers today will just "slide thru" from a normal swing thru movement with the girls in the end of the wave. The real trouble maker is a swing thru ending with the ladies in the middle where they have just used and are still tied up with left-hand holds and then are expected to untangle in order to put up left hands for the star thru. In this case a slide thru is a must for comfort's sake at least.

### EXAMPLE:

Head couples swing thru double Slide thru, double pass thru, etc.

With a little forethought, the idea should be called at least Swing Slide Thru at all times in order to compensate for all possible set ups. Now the command could be executed under all con-

ditions. Even four boys (or girls) could swing thru and slide thru. By following their respective turning rules (boys  $\frac{1}{4}$  right, girls  $\frac{1}{4}$  left) of slide thru, interesting choreographic situations could be set up, similar in this case to facing directions of a curlique.

**BOB VINYARD, Bridgeton, Mo.:** During the use of "REMAKE" does the  $\frac{1}{4}$  turn start by the "right" always or a  $\frac{1}{4}$  turn start with ends and adjacent dancer?

**ED. NOTE:** Bob, I know you refer to the REMAKE the Set-Up in which the starting position could be an allemande thar (AS/D mag. 3/72-p. 47), an ocean wave, an Alamo style ring or a single file circulate situation. The general rule in all cases is the ends and adjacent dancer cast off  $\frac{1}{4}$ , then those who can swing half and with the next cast off  $\frac{3}{4}$ . If called from an Alamo Ring (no ends), the direction must be indicated, i.e.:

### EXAMPLE:

Allemande left, Alamo style & balance With a right, remake the Alamo, etc.....

All swing  $\frac{1}{4}$  right, four star left across set and cast off  $\frac{3}{4}$  with the waiting dancer back into another Alamo ring.

**ANONYMOUS:** Why is the local caller the last person to be considered in a guest caller program regardless of talent?

**ED. NOTE:** It was ever so perhaps because of the desire for dancers to hear a different voice and dance program. This many times turns out to be far less satisfying than the home team but this is not known until tried. Of course it would be great to receive the \$125+ as a feature caller in your home situation (festival, etc.) but that fee is supposed to help cover traveling expenses, not because the featured caller is a better one. Some areas include a few local callers at these programs but usually with a decrease in the fee (perhaps \$75 instead of \$125) in order to keep expenses within reason. Don't forget that this situation is reversed when you go to another area where there is an equally qualified local caller!



In all probability, he is asking the same question in his area. It's the same old story, away from home you're a hero but at home you are taken for granted (as a good caller hopefully).

# **DON'T AVOID THE TRUTH—**

Questions by a child to his mother:  
Where did I come from?

ANS: The stork brought you.

Where did you come from?

ANS: The stork brought me.

Where did grandma come from?

ANS: The stork brought her too.

Child reports to school:

Our family hasn't had a natural birth in three generations! (and that's the truth)



## **ZOOM**

by Gus Greene, Baldwinsville, N.Y.

The command ZOOM means that the lead dancers roll back 360° to take the position of the trailing dancers who step forward. (Substitute)

**CROSS ZOOM** — Lead people do a crosstrail (partner trade) to continue their roll back in behind the trailing dancers, who step forward.

**ZOOMROLL** — to ZOOM and turn ¼ more in direction of body flow. The zooming couple will end up back to back with each other behind the trailing couple who just step forward without turning.

**ZOOM AND** — Lead dancers ZOOM, trailing dancers step forward and take the next command following AND.

**EXAMPLES** by Willard Orlich

Head couples star thru

Double pass thru

ZOOM and cloverleaf

Double pass thru

ZOOM and cloverleaf

Centers square thru ¾ to

Left allemande.....

Head couples star thru

ZOOM and double pass thru

CROSS ZOOM and cloverleaf

CROSS ZOOM and double pass thru

Peel off to a line, star thru

Centers pass thru to a

Left allemande.....

Heads square thru four hands

Pass to the center, double pass thru

ZOOM AND trade (same as boomerang)

Square thru four hands, wheel and deal

ZOOM and pass thru

Star thru, pass thru

Wheel and deal

Center four right and left thru

ZOOM AND trade

Left allemande.....

Heads right, circle to a two-faced line

ZOOM and bend the line

Spin the top, centers run

ZOOM and bend the line

Star thru, flutter wheel

Star thru, crosstrail thru to corner

Left allemande.....

Heads square thru four hands

Swing thru, ends fold

ZOOM AND trade\*

\*(Lead people roll back, trailers step forward and trade)

Peel off, wheel and deal

Swing thru, ends fold

ZOOM AND trade

Peel off, wheel and deal

Dive thru, square thru ¾ to

Left allemande.....

Head couples star thru

CROSS ZOOM and trade

Square thru four hands

Wheel and deal

CROSS ZOOM and square thru ¾

Star thru, bend the line, star thru

Dive thru and pass thru

Left allemande.....

Heads lead right circle to a line

Pass thru, wheel and deal

Double pass thru

ZOOMROLL AND tag (partner tag)

Wheel and deal, double pass thru

ZOOMROLL AND tag, bend the line

Slide thru, eight chain three

To left allemande.....

# New Gimmick

\*\*

## TEA PARTY PROMENADE

by Nate Bliss, Rialto, California

From a squared up set, head ladies star  $\frac{1}{4}$  while EVERYBODY promenades  $\frac{1}{4}$  to the right (the head man alone, the sides as couples). At this point, the head men catch their partners' left hands and roll promenade  $\frac{1}{4}$  while the side couples put their ladies into a right-hand star  $\frac{1}{4}$  and the side man promenades  $\frac{1}{4}$  along with the head COUPLES. Action is repeated until all are back. Dancers work with PARTNERS ONLY through the figure. (32 counts)

### EXAMPLE CALL:

Promenade.....

And when you get home,

## TEA PARTY PROMENADE

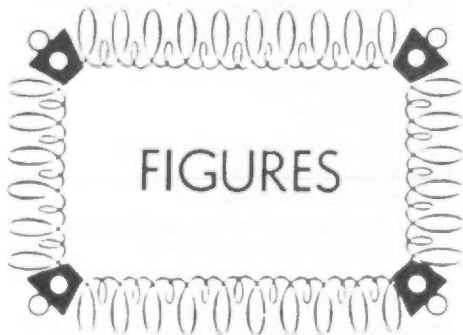
Head ladies star  $\frac{1}{4}$ , sides promenade  $\frac{1}{4}$

Side ladies star  $\frac{1}{4}$ , heads promenade  $\frac{1}{4}$

Head ladies star  $\frac{1}{4}$ , sides promenade  $\frac{1}{4}$

Side ladies star  $\frac{1}{4}$ , heads promenade  $\frac{1}{4}$

Allemande left.....



## FIGURES

by Will Orlich, Bradenton, Florida

### INTRODUCTIONS

Allemande left, ladies star

Boys promenade

Same girl left spin the top

Same girl left allemande

Forward two, right and left spin the top

To same girl, left hand swing

Boys star right across the set to

Left allemande.....

Heads square thru four hands

Swing thru, centers run

Couples circulate, boys run

Centers trade, swing thru

Boys run, wheel and deal

Pass to the center, pass thru

Left allemande.....

## CROSSTRAIL FIGURES

Head couples pass thru

Crosstrail and star thru

Slide thru, pass to the center

Pass thru, left allemande.....

Head couples pass thru,

Crosstrail and star thru

Crosstrail thru, centers trade

Ends fold, substitute, pass thru

To left allemande.....

Heads lead right circle to a line

Crosstrail thru, centers trade

Ends fold, double pass thru

Cross cloverleaf

Center two pass thru

Star thru, bend the line

Boys run, centers trade

Swing thru, boys run

Left allemande.....

## SPINASWING

Head couples spin the top, turn thru

Left spin the top, left turn thru

Wheel and deal

Centers swing thru and turn thru

Left swing thru, left turn thru

Clover and star thru

Centers swing thru and turn thru

Pass thru

Left allemande.....

## DIXIE TWIST

Head couples half sashay, pass thru

Turn right single file around two

Into the middle, Dixie style to ocean wave

Step thru, slide thru the outside two

Ends run, all star thru

First couple left, next go right

Crosstrail thru to the corner

Left allemande.....

## CIRCULATING THE DIAMOND

by Ed Fraidenburg, Midland, Michigan

Heads square thru four hands

Swing thru, men run

Girls cast off  $\frac{1}{4}$

Diamond circulate

Four men swing thru, cast off  $\frac{3}{4}$   
 Wheel and deal, swing thru  
 Girls run, men cast off  $\frac{3}{4}$   
 Diamond circulate  
 Four girls swing thru, cast off  $\frac{3}{4}$   
 Couples circulate, wheel and deal  
 Left allemande.....  
 Heads square thru four hands  
 Swing thru, men run  
 Girls cast off  $\frac{3}{4}$   
 Diamond circulate, men swing thru  
 Cast off  $\frac{3}{4}$ , girls run  
 Swing thru, men run  
 Girls cast off  $\frac{3}{4}$ , diamond circulate  
 Men swing thru and cast off  $\frac{3}{4}$   
 Men run  
 Left allemande.....  
 Heads square thru four hands  
 Swing thru, men run  
 Girls cast off  $\frac{3}{4}$ , diamond circulate  
 Center men trade  
 Four men cast off  $\frac{3}{4}$ , tag the line right  
 Girls cast off  $\frac{3}{4}$ , diamond circulate  
 Center men trade, four men cast off  $\frac{3}{4}$   
 Tag the line right, wheel and deal  
 Dive thru, pass thru  
 Left allemande.....  
 Head ladies Dixie style to an ocean wave  
 Men cast off  $\frac{3}{4}$ , diamond circulate  
 Girls cast off  $\frac{3}{4}$ , step thru  
 Circle four to a line, cross trail thru  
 Left allemande.....  
 Heads square thru four hands  
 Circle half to a two-faced line  
 Girls cast off  $\frac{3}{4}$ , diamond circulate  
 Men swing thru, cast off  $\frac{3}{4}$   
 Girls run, girls cast off  $\frac{3}{4}$   
 Men turn back, diamond circulate  
 Men swing thru, step thru  
 Run around that girl  
 Left allemande.....  
 Heads square thru four hands  
 Circle half to a two-faced line  
 Girls cast off  $\frac{3}{4}$   
 Diamond circulate, men cast off  $\frac{3}{4}$   
 Men cross run, couples circulate  
 Bend the line, flutter wheel  
 Sweep  $\frac{1}{4}$   
 Left allemande.....  
 Heads square thru four hands  
 Spin chain thru just half way  
 Diamond circulate, center girls trade

Four girls cast off  $\frac{3}{4}$ , then cross run  
 Swing thru, right and left thru  
 Flutter wheel, pass thru  
 Left allemande.....  
 Heads square thru four hands  
 Spin chain thru just half way  
 Diamond circulate, center girls trade  
 Diamond circulate, center men trade  
 Four men cast off  $\frac{3}{4}$ , men cross run  
 All eight circulate  
 Left allemande.....

#### HALF TAG

Heads flutter wheel, sweep  $\frac{1}{4}$   
 Substitute, centers pass thru  
 Circle four to a line  
 Pass thru, wheel and deal  
 Centers swing thru, men run  
 Half tag left, allemande.....  
 Heads lead right circle to a line  
 Pass thru, wheel and deal  
 Centers flutter wheel, swing thru  
 Men run, half tag left  
 Square thru  $\frac{3}{4}$ , trade by  
 Left allemande.....

#### DANCING THE BASICS

by Jack Lasry, Miami, Florida

Heads lead right circle to a line  
 Pass thru, wheel and deal  
 Outsides squeeze in to a line  
 Star thru, centers pass thru  
 Do-sa-do to a wave, eight circulate  
 Swing thru, spin chain thru  
 Boys circulate double,  
 Right and left thru  
 Left allemande.....  
 Heads lead right, circle to a line  
 Pass thru, wheel and deal  
 Double pass thru, peel off  
 Bend the line, pass thru, tag the line  
 Lead couples California twirl  
 Star thru, spin the top, turn thru  
 Left allemande.....  
 Heads square thru four hands  
 Swing thru, spin the top  
 Right and left thru, flutter wheel  
 Sweep  $\frac{1}{4}$ , left allemande.....  
 Heads lead right, circle to a line  
 Pass thru, boys run right  
 Swing thru, centers run, bend the line  
 Star thru, centers square thru  $\frac{3}{4}$   
 Left swing thru, girls run  
 Bend the line, crosstrail  
 Left allemande.....

Heads lead right, circle to a line  
 Swing thru (balance way back)  
 Center four right and left thru  
 Ends pass thru, around one to a line  
 Star thru, centers pass thru  
 Swing thru, turn thru  
 Left allemande.....

Heads pass thru, around one to a line  
 Pass thru, wheel and deal  
 Girls swing thru, turn thru  
 Star thru, boys trade, bend the line  
 Star thru, do-sa-do to a wave  
 Boys circulate, girls trade  
 Eight circulate, girls run  
 Bend the line, left allemande.....

Side men take partner and corner  
 Up and back, pass thru, U-turn back  
 Lonesome boys pass thru  
 Turn left around one to a line  
 Pass thru, tag the line right  
 Couples circulate, wheel and deal  
 Dive thru, pass thru, star thru  
 Crosstrail thru to left allemande.....

Heads right hand star, back by the left  
 Pick up corner arm around  
 Star promenade  
 Head gent and girl with you  
 Back track, box the gnat  
 Slide thru, left allemande.....

by Ron Schneider, Middleburg Heights, O

Heads square thru and with the  
 third hand

Curlique, boys run right  
 Right and left thru, dive thru  
 Pass thru, left allemande.....

Heads square thru four hands  
 Square thru and with the third hand  
 Swing thru, boys run  
 Wheel and deal, dive thru  
 Square thru  $\frac{3}{4}$   
 Left allemande.....

Heads square thru four hands  
 Right and left thru  
 Square thru and with the third hand  
 Spin chain thru, girls turn back  
 Circulate double, bend the line  
 Right and left thru, cross trail  
 Left allemande.....

Heads square thru four hands  
 Star thru, square thru  
 And with the fourth hand  
 Left allemande.....

Heads lead right circle to a line  
 Square thru and with the fourth hand  
 Slip the clutch  
 Left allemande.....

by "Choctaw" Miller, So. Cal. Notes

Heads square thru, pass thru  
 Centers turn thru, peel off  
 Left allemande.....

Heads square thru  
 Curlique to an ocean wave  
 Centers trade, swing star thru  
 Substitute, bend the line  
 Partner tag, turn back  
 Left allemande.....

Head ladies chain to the right  
 Side ladies chain, heads star thru  
 California twirl

Curlique to an ocean wave,  
 Centers trade, swing star thru  
 Boomerang, left allemande.....

Heads lead right circle four to a line  
 Pass thru, single wheel  
 Girls turn back, centers in  
 Centers run, men fold, star thru  
 Substitute, boomerang  
 Crosstrail, left allemande.....

Four ladies chain, heads square thru  
 Swing thru, boys run  
 Couples hinge and trade, boomerang  
 Left allemande.....

Nick Moran, Southern California Notes

Heads lead right circle to a line  
 Pass thru, boys run  
 Walk and dodge, bend the line  
 Pass thru, boys run  
 Walk and dodge, bend the line  
 Star thru, dive thru  
 Pass thru, star thru, cross trail  
 Left allemande.....

Sides lead right circle to a line  
 Pass thru, boys run  
 Walk and dodge, bend the line  
 Pass thru, boys run  
 Walk and dodge, bend the line  
 Slide thru, curlique  
 Walk and dodge, bend the line  
 Slide thru, curlique  
 Walk and dodge, bend the line  
 Left allemande.....

Heads square thru, curlique  
 Walk and dodge

Wheel and deal  
 Center four pass thru, curlique  
 Walk and dodge  
 Wheel and deal  
 Center four curlique, same four cir-  
 late  
 Same four walk and doge, U-turn back  
 Crosstrail thru to left allemande.....

by Bill Armstrong, So. Cal. Notes  
 Number one couple lead right  
 Circle to a line  
 Move into the middle, bend the line  
 Right and left thru, dive thru  
 Right and left thru, dive thru  
 Lead to the right  
 Circle four one full turn  
 Right and left thru, cross trail  
 Left allemande.....  
 Number one couple cross the floor  
 Split that couple make a line of four  
 Move into the middle and  
 Bend the line, pass thru  
 Circle up four, head gents break  
 To a line of four, forward eight  
 Star thru, double pass thru, cloverleaf  
 Center two right and left thru  
 Substitute, square thru  $\frac{3}{4}$   
 Left allemande.....

by George Etzel, So. Cal. Notes  
 Number one pass thru  
 Split number three, go round one  
 Make a line of four  
 Two and four make a right hand star  
 Go back by the left, but not too far  
 Fourth lady start, pick up corner  
 With the arm around

(All dancers in star pick up corners  
 as they come to them.)  
 Star promenade, back out and  
 Circle eight, \*four men pass thru  
 Separate around one into the middle  
 Square thru  $\frac{3}{4}$  round  
 Left allemande.....  
 \*Or: Four ladies pass thru  
 Separate around one, into the middle  
 Square thru  $\frac{3}{4}$  round  
 Left allemande.....  
 \*Or: Four ladies pass thru  
 Separate around one to a line of four  
 Pass thru, wheel and deal  
 Right and left grand.....  
 Heads lead right circle to a line  
 Pass thru, wheel and deal  
 Double pass thru, peel off  
 Star thru, cloverleaf, double pass thru  
 First go left, next go right  
 Right and left thru, cross trail  
 Left allemande.....



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# RECORDS

## SINGING CALLS

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No new hoedowns this month.

**STREET FAIR**— Jay Bar Kay 139

Caller: Ken Anderson

This has to be the next big hit record, not just a hit but a biggie. There were no words to this tune, so the lyrics were written by Doris Anderson. **FIGURE:** Heads lead right and circle to a line, up and back, star thru, do-sa-do, swing thru, boys trade, boys run, bend the line, slide thru, pass thru, corner swing, left allemande, come back and promenade.

**GOOD MORNING COUNTRY RAIN**— Red Boot 136, Caller: Elmer Sheffield, Jr.

The dancers really liked this record. **FIGURE:** Heads square thru, with the sides a right hand star, heads star left in the middle, corner do-sa-do, swing thru, boys trade, swing corner and promenade.

**LOOKIN' BACK TO SEE**— Dance Ranch 610

Caller: Barry Medford

Another goodie for the Dance Ranch label. **FIGURE:** Head ladies turn thru, go back to your man and star thru, then promenade full around, sides square thru, corner do-sa-do, step thru and scoot back, corner swing, promenade.

**MY SAN FRANCISCO GAL**— Lucky 013

Caller: Bob Van Antwerp

Another fine record by Bob Van Antwerp. Bob seldom misses. **FIGURE:** Heads square thru four hands, corner do-sa-do, swing thru, boys trade, box the gnat, right and left thru, dive thru, square thru three quarters, swing the corner, promenade.

**THANKS FOR THE MEMORIES**— Blue Star 1935, Caller: Roger Chapman

An easy dance that our dancers thought was great. **FIGURE:** Heads promenade three quarters round, sides right and left thru, substitute, do-sa-do and swing thru, box the gnat, square thru three quarters, corner swing, left allemande new corner and promenade.

**I'M GONNA KNOCK AT YOUR DOOR**—

Square Tunes 147, Caller: Bob Poyner

Our workshop had difficulty workshoping this record because there was too much music on the called side. The figure is great and should make a fine dance for callers who do not care about the called side of the record. **FIGURE:** Four ladies chain, heads promenade half way, square thru four hands, then curlique and do a scoot back, boys run right, star thru, swing corner, allemande left and promenade.

**SWEET SUE**— MacGregor 2113

Caller: Tommy Stoye

A very good record. Tommy's voice makes it even better. **FIGURE:** Heads square thru four hands, corner do-sa-do, swing thru and boys trade, boys run, bend the line, right and left thru, slide thru and pass thru, corner swing and promenade.

**BIG BASS DRUM**— HiHat 418

Caller: Tommy Cavanagh

Another fine record by the queen's caller, Tommy Cavanagh. **FIGURE:** Heads square thru, swing thru and spin the top, pass thru and wheel across, star thru, dive thru and pass thru, swing the one you meet, left allemande, promenade.

**PPFFFT**— Kalox 1134

Caller: Vaughn Parrish

A gimmick that could backfire if callers cannot do it. **FIGURE:** Heads circle four three quarters around, rare back and pass thru, right and left thru, circle up four, sides break to a line, up and back, square thru, swing corner, promenade.

**MAY THE CIRCLE BE UNBROKEN**— Grenn

12137, Callers: Dick Leger & Skip Smith

An elementary figure but a good danceable one. **FIGURE:** Side ladies chain, sides square thru five hands, promenade three quarters, swing corner, circle left, allemande left, grand right and left, promenade.

**ALL I HAVE TO OFFER YOU IS ME**— Red

Boot 134, Caller: Don Williamson

A very fine dance in which everyone moves, and you can't get those much any more. **FIGURE:** Heads square thru four hands, corner do-sa-do, swing thru, girls circulate, boys trade, turn thru, and go left allemande, walk by partner, swing the one there, left allemande and promenade.

**JUST LIKE WALKING IN THE SUNSHINE**—

Red Boot 137, Caller: Ted Frye

A pretty fair record. One thing about Ted's records, they have sold well. **FIGURE:** Heads promenade half way, down the middle and square thru, swing thru with the outside two, boys trade, boys run, bend the line, star thru, pass thru, trade by, swing the corner, promenade.

**LONESOME ME**— Top 25268

Caller: Ben Baldwin

**FIGURE:** Heads square thru four hands, corners slide thru, double swing thru, up and back, cross trail thru, new corner allemande, right and left grand, promenade.

**TAKE ME BACK TO TULSA**— Longhorn 198

Caller: Johnny Hozdulick

In the figure, Johnny has two couples working while the other couples stand idle. **FIGURE:** Heads pass thru around one, square thru four hands in the middle, separate round one, into the middle and square thru three quarters, left allemande, partner do-sa-do, swing corner, and promenade.

**OOH LA LA**— Lightning S 5011

Caller: Nelson Watkins

**FIGURE:** Heads promenade half way, lead right and circle to a line, pass thru, wheel and deal, centers pass thru, circle half and a quarter more, cross trail, swing corner, allemande left and promenade.

Continued on Page 58

## *ladies' choice*

Here is a festive pizza that is great for a square dance party or New Year's pot luck:

### CHERRY PIZZA DOLCE

- |   |   |
|---|---|
| 2 cups biscuit mix                        | ¼ cup red maraschino cherry juice                   |
| 2 tablespoons sugar                       | ¼ cup apricot jam                                   |
| ½ cup milk                                | 1 cup red maraschino cherries (about 40 cherries)   |
| 3 tablespoons butter or margarine, melted | ¼ cup walnut halves                                 |
| 1 can (1 pound) apricot halves            | ½ cup green maraschino cherries (about 20 cherries) |
| 1 tablespoon cornstarch                   | 1 can (8¾ ounces) pineapple tidbits, drained        |
| ¼ teaspoon allspice                       |   |
| ½ teaspoon cinnamon                       |   |
| 1 teaspoon grated lemon peel              |   |

Blend biscuit mix and sugar; stir in milk and butter. Knead dough gently 10 times on lightly floured surface. Pat out on bottom and sides of 12-inch pizza pan. Prick with fork. Bake in 450°F. (very hot) oven 10 to 15 minutes or until golden brown. Drain apricots, reserving ½ cup syrup. Mix cornstarch with spices and lemon peel in saucepan; stir in cherry juice and ½ cup apricot syrup. Cook and stir until thickened and clear. Add jam; stir over low heat until melted. Remove from heat.

Beginning at outer edge of pizza, arrange circles of red cherries, walnuts, apricots and green cherries. Fill center with pineapple tidbits. Pour glaze evenly over all. Serve chilled or heat in oven. If desired, top each serving with a scoop of ice cream. Makes 12-inch pizza, 8 servings.



The young folks in your house will make these disappear:

- ### PEANUT-BUTTER BROWNIES
- 1/2 cup peanut butter (any style)
  - 1/3 cup butter or margarine
  - 1 cup sugar
  - 1/4 cup packed brown sugar
  - 2 eggs
  - 1 cup all-purpose flour
  - 1 teaspoon baking powder
  - 1/4 teaspoon salt
  - 1 package (6 ounces) semisweet chocolate pieces
  - 1/2 teaspoon vanilla extract

Beat first 2 ingredients until blended. Gradually add sugars and beat until fluffy. Add eggs one at a time, beating well after each. Add dry ingredients and mix well. Stir in chocolate pieces and vanilla and spread in buttered 9" square pan. Bake in moderate oven (350°F.) 30 to 35 minutes. Cool in pan on cake rack. Then cut in 2¼" squares. Makes 16.

### MARZIPAN STRAWBERRIES

- 1 cup Eagle Brand Milk
- 2 pkg. Strawberry jello
- 6 Tsb. powdered sugar
- 1-1/2 cup coconut
- 1/2 tsp. vanilla
- Red food coloring

Shape into strawberries with fingers, roll in ½ box Jello and 1 tsp. sugar mixed. Lay on wax paper, make leaves with green butter frosting and decorate.

## MERRY CHRISTMAS



#### AMBASSADORS OF GOOD WILL ON GUAM

During the last two weeks of August and the early part of September Guam's square dancers were extremely busy being good will ambassadors. Two TV appearances were made in an effort to promote National Square Dance Week, September 18-24.

An invitation was extended to the TDY (temporary duty) personnel of Andersen AFB to join with the dancers at the Tarague Pavillion and partake of a homecooked buffet and impromptu dancing. This was the dancer's contribution to the "Operation Hafa Adai" program.

Then followed commencement exercises at which the Tradewind Squares graduated four couples of dancers. Those graduated: Gary and Jo Chabot, Jack and Cecile Colucio, Jim and Stephanie Kreunen, and Paul and Verna Zuttermeister.

In addition, Mike Murphy graduated earlier so he could return to his home base after spending six months TDY at Andersen.

To round out the activity, a bevy of new board members were elected to office during the 16 September general business meeting. Those elected: President, Dick and Bern Harper; Vice-President, Don and Shirley White; Secretary, Ed and Jo Curley; Treasurer, Blaine and Lynn Jones; and Social Chairman, Tom and Ann Thomas.

*Jack Frantal*

*Tradewind Squares, Guam*



Jim and Leah Irvine lead a grand march with Utah Secretary of State Clyde Miller and Mrs. Miller.

#### 22ND NATIONAL S/D CONVENTION

For over a year now, square dancers from all over Utah have been meeting, planning, and working towards the goal of the best national convention ever.

There's more details to be worked out than in designing a battleship. Coordinating this effort are Jim and Leah Irvine of Salt Lake City.

Jim is building manager for the Utah Power and Light Co. When the company replaced its cafeteria with a bigger one, Jim saw the potential of the place, and now one of the biggest clubs in the state, the Electric Squares, dances there on Friday nights.

The Irvines started with the veteran Promenaders, and in addition to founding Electric Squares, they have participated in the formation of several other clubs — all so they can dance four nights a week on home ground. And they have held offices in the state-wide association of clubs, before being selected to chair the convention.

In addition to the institutes and festivals which attract the couple when vacation time comes around, Jim has studied calling and styling under the late Ed Gilmore, so the square dance convention is in the hands of capable and enthusiastic square dancers.

Registration materials can be obtained from Director of Registration, P.O. Box 09073, Millcreek Station, Salt Lake City, Utah 84109.

## REPORT ON S/D WALK IN ALASKA

In 1971, the Anchorage Council of S/D Clubs sponsored a "walk" to raise funds for the support of square dancing in the area. Jimmy Carney, chairman, reports that over \$800 was given to the perpetual fund as a result. Donors ranged from Rhode Island to Alaska, with the largest single contribution from Pat and Joyce Munn of California, who received an Alaskan gift and a magazine subscription.

## PRESIDENT AND MRS. NIXON MADE HONORARY WASCA BOARD MEMBERS

In anticipation of a possible invitation to dance at the White House during Square Dance Week, the WASCA Board of Directors unanimously voted President and Mrs. Nixon Honorary WASCA

Board Members. On the same day, NCASDLA similarly voted to bestow Honorary Caller and Caller's Taw status on the nation's First Couple. Both WASCA Board and NCASDLA badges were made in anticipation of an executive badge pinning ceremony.

Unfortunately, after correspondence with the White House, it was learned that scheduling difficulties would prevent the opportunity to demonstrate square and round dancing for the Presidential family.

The badges, together with notification of WASCA's and NCASDLA's action, however, were sent to the White House. It is hoped that the newly elected Board Members were able to participate in Square Dance Week with us, if only in spirit.

*"Calls n Cues," Wash., D.C.*

## Mustang and Lightning S



### MUSTANG

MS 148— THANKS FOR THE MEMORIES

Caller: Johnny LeClair

MS 147— MAMA BEAR

Caller: Curtis Thompson

MS 146— I WAS BORN ABOUT 10,000

YEARS AGO by Chuck Bryant

MS 145— HIGH COST OF LIVING

Caller: Jack Bishop

### LIGHTNING "S"

LS5012— THE AWARENESS OF NOTHING

Caller: Lem Smith

LS5011— OOH LA LA

Caller: Nelson Watkins

LS5009— FIREBALL MAIL

Caller: Ed Raybuck

LS5010— WHAT IS TO BE WILL BE

Caller: Rex Coats

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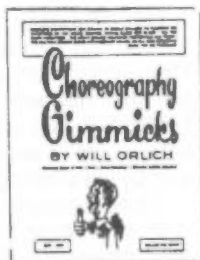
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# Books

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## EVENTS

**MASSACHUSETTS** — Grand Jubilee, Sheraton-Hyannis Hotel, Hyannis, Dec. 1-3. Write Earl Johnston, P.O. Box 2223, Vernon, Ct. 06066.

**FLORIDA** — Annual Jingle Bell Jam-boree, Civic Center, Sanford, Dec. 2, with Tex Brownlee, Danny Robinson, Bobby Keefe, Carl and Joyce Bornmann.

**KANSAS** — Winter Carnival, Dec. 15, 100F Rec. Hall, Salina, with Ken Appenlander, Nelson and Lola Pratt. Write Jack and Ida House, P.O. Box 75, Salina, Ks. 67401.

**OHIO**—Annyule Snowball, Sera Ranch, Toledo, Dec. 27 with the Lehnerts and Coys. Write Frank Lehnert, 2844 S. 109th St., Toledo, O. 43611.

**KANSAS** — S/D Circus, Memorial Hall, Fort Scott, Dec. 30, with Jim Booten, Ken Brandis, Don Burkholder, Ken Oppenlander, Pat Patterson and Van Greenwood. Write Marvin Post, 420 W. 8th St., Ft. Scott, Ks. 66701.

**OHIO** — Winter Holiday R/D Weekend, Jan. 12-14, Hospitality Motor Inn I-71, Cleveland, with Carl and Pat Smith, Phyl and Frank Lehnert. Write Phyl Lehnert, 2844 S. 109th St., Toledo, O. 43611.

**LOUISIANA** — 4th Ann. Convention of the La. S/D Association, Jan. 13, White House Inn and Independence Hall, Baton Rouge, hosted by the South Louisiana S/D Council. Write Dick and

Lois Currie, 833 S. Burgess Dr., Baton Rouge, La. 70815.

ARIZONA — Southern Arizona's 25th S & R/D Festival, Tucson Community Center, Jan. 18-21, Ken Bower and Don Franklin.

KANSAS—3rd Ann. Snowball Festival, Memorial Union Bldg. Fort Hays College, Hays, Jan. 19-20 with Francis Zeller, Ray Smith, Loren and Helen Detwieler and area callers. Write F. Zeller, Box 67, McCracken, Ks. 67556.

INDIANA — Winter Wonderland Weekend, Jan. 26-28, French Lick-Sheraton Hotel, French Lick, with Cal Golden, Sam Mitchell, Dick Barker, Charlie and Madeline Lovelace. Write Sharon Golden, P.O. Box 2274, Hot Springs, Ark. 71901.

HAWAII — Globeswingers Tour to Aloha State S/D Convention leaving Jan. 29 to Feb. 12. Write John and Doris Campbell, 1040 Golf Court, Mountain View, Cal. 94040.

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### CORRECTION — October Puzzle

The puzzle at the bottom of Page 46 will only work if the first figure is spelled "Relay the Deuce." P.A. Sistum set the puzzle up this way, and the "e" was added when the directions were typed to accompany the puzzle. Sorry if you've been hung up over this one!

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# Sketchpad Commentary

## THE SEMAPHORIANS



Hey, Joe, what's that basic that starts like this, with the corner, and goes left, then right.....?



Oh..... and it goes this way..... then up like this and around like this.....and.....



Yea, Yea.... then around this way and through the center like this.....



Hold on. First, does it go over and through like this?

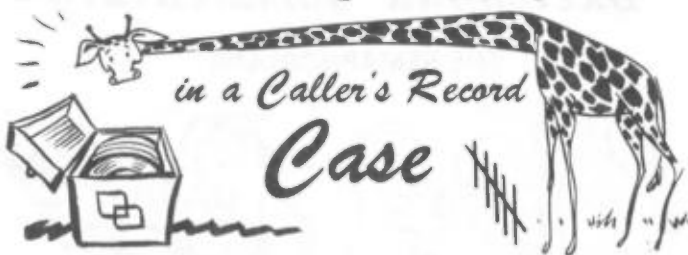


Well, sorta. But it more or less goes down the middle like this at the same time.....



Golly, Sam..... I never heard of that one.....

# Steal a Little Peek



Skip Smith of Millbury, Massachusetts has recently recorded on Grenn. A full-time caller, he is scheduling traveling tours and leads several cruises outside the U.S. yearly.

#### HOEDOWNS:

Spuds — Blue Star  
Rolling — Square Tunes  
Billy John — Wagon Wheel  
Stay a little Longer — Kalox  
Rhythm Boys' Special — Kalox  
Hawaiian Tattoo — Grenn  
Uncle Pen — Pioneer

#### SINGING CALLS:

Let the circle be unbroken — Grenn  
Football Hero — Jay Bar Kay  
Wait for the Light — Kalox  
Every Street's a Blvd. — Blue Star  
Mack the Knife — Grenn  
Night of Love — Red Boot  
I've got a song to sing — Blue Star  
Me & Bobby McGee — Jay Bar Kay  
Easy Loving — Mustang  
Green River — Grenn



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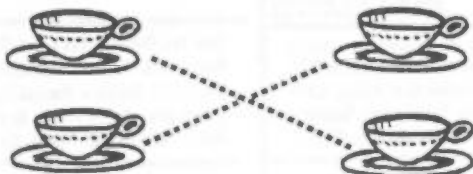


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# Mix & Match



*Edited by Fred Freuthal*

ADAPTATIONS THAT FIT ANY STANDARD 64-BEAT TUNE,  
TO GIVE VARIETY TO ANY CALLER'S REPETOIRE.

Why not take a good Christmas season number this month, such as "Winter Wonderland," rearrange the words to fit the metering a bit, and theme such as partner trade and a quarter in the figure? Try these (although they're not Fred's concoctions, we trust they'll work):

Head two couples right and left thru, turn that gal like you do  
Cross trail thru, around one, and make a line.....  
Forward up, come right back, then you pass on three  
Do a partner trade, pretty maid, and turn a quarter more  
Well, box the gnat, don't look back, right and left thru you know  
Turn that girl, swing the corner, then you promenade.....  
(Tag, 16 beats)

Head two couples square thru, four hands 'round you two  
Come to the outsides, do it again, square thru you do  
Count four hands and when you're thru, you'll do a partner trade  
Turn a quarter more, box the gnat, then a half square thru  
Well, partner trade, star thru, swing that corner maid  
Swing her once, left allemande, come back and promenade.....  
(Tag, 16 beats)



**YOU GET A HALL-  
I'LL DO THE CALL!**

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## S/D RECORD REVIEWS

**BIG IRON—MacGregor 2114**  
Caller: Tommy Stoye

Another dance in which only two couples are working. **FIGURE:** Heads up and back, right and left thru, opposite do-sa-do, then star thru, half square thru and separate, round one, star thru and cross trail, swing corner, allemande left, right and left grand, promenade.

**NOW THEY CALL HER MAY—Scope 561**  
Caller: MacMcCullar

**FIGURE:** Four ladles chain three quarters, then chain them straight across, heads square thru four hands, corner do-sa-do, swing thru, boys trade, turn thru, swing corner and promenade.

**HITCHING A RIDE—Windsor 5005**  
Caller: Larry Jack

**FIGURE:** Heads promenade half way, star thru, pass thru, eight chain thru, corner swing, left allemande and promenade.

## PROMENADE JAMBOREE

March 11, 1973; Bowling Green State University Ballroom. Area & Guest callers.  
Write: Jim & Mary Batema, 1450 Beecham St., Toledo, Ohio 43609.

**9th ALOHA STATE S/D CONVENTION**  
Square & Round Dancers Tour, Jan. 29, '73, 15 days; Square dance to Ken Bower, Don Franklin, Jerry Haag & Beryl Main, callers. John Campbell, 1040 Golf Ct., Mt. View, Cal.

**NEW CALLERS—** It is not too early to plan for the 2nd Annual Callers College, Aug. 27-31, 1973 at Round-dez-Vous Lodge, Asheville, N.C. Write this magazine for information.

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L.R. 013 MY GAL FROM SAN FRANCISCO  
called by Bob Van Antwerp

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John Shallow



# RECORDS

## ROUND DANCES

by Frank & Phyl Lehnert

### LOLLYPOP AND ROSES— Dance A Long

6059; by Rick & Joyce McGlynn

Good music and a pretty intermediate—plus international waltz routine.

### TACKY— Ranwood 930

Choreography by Ray & Ellen Mill

An easy three-part two step with unusual B Part. Magic organ music.

### BORN FREE— Grenn 14165

Choreography by Vernon & Jean

Familiar music; three part intermediate two step with standard figures.

### MOONRISE WALTZ— Grenn 14165

Choreography by John & Mona Kronholm

Very pleasant Allegheny Moon music; a good flowing easy intermediate waltz.

### DIXIE MELODY— Grenn 14166

Choreography by Phyl & Frank Lehnert

Good music; intermediate two step; no comment.

### STRANGERS IN THE NIGHT— Grenn

14166; by Dave & Mary Simmons

"Strangers" with a Latin flavor; intermediate routine.

### LINDY LEE MIXER— MacGregor 5028

Choreography by Ralph Maxhimer

Two-part easy two step mixer.

### CAROLINA— MacGregor 5028

Choreography by Chick & Eileen Stone

Familiar music; easy 16 measure two step routine repeats three times thru.

### HOT PANTS POLKA— Mariann 102

Choreography by H. & V. Todd

New label with big band sound; great fun; fast intermediate polka.

### PERFIDIA— Mariann 101

Choreography by Tom & Kay Pell

Good music; intermediate-plus; four part Latin routine.

### WALTZ AMORE— Telemark 4952

Choreography by Eddie & Audrey Palmquist

Pretty and quiet music; good intermediate to challenging international waltz routine.

### SWEET AND LOVELY— Atco 45-6224

Choreography by Gordon & Betty Moss

Good music with an April Stevens vocal and the usual good Moss "timing". Dance is intermediate-plus.

### WALTZ FANTASY— Telemark 4001

Choreography by Pat & Louise Kimbley

Very pretty "Singing Piano" music; pleasant intermediate waltz routine.

### EARLY BIRD RUMBA— Mibs 1005

Music with a good beat; interesting intermediate routine.

### PRIMROSE LANE— Mibs 1005

Choreography by Pat & Bill Bliss

Good music with good vocal; a good interesting intermediate two step with the clever Bliss touch.

### BUCKEYE POLL

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4. Flowers On The Wall
5. Butterfly
6. Candy Man
7. Moon Over Naples
8. Roses For Elizabeth
9. Sugar Cured
10. Bright Eyes





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**EEB-3001 (45);**

**ALBUM No. 3 (Ages 12 to 14; Grades 7 and 8)**

Sicilian Circle; Right Hand Star; Captain Jinks; Lady Go Halfway 'Round; Down the Line; Coming 'Round the Mountain; Pass the Left Hand Lady Under; Virginia Reel; Four and Twenty (without calls)

**EEB-3002 (45);**

**ALBUM No. 4 (Ages 14 to 16; Grades 9 and 10)**

Pattycake Polka; Swing Like Thunder; First Girl to the Right; Grapevine Twist; Dip and Dive; Texas Star; My Little Girl; Going to Boston; Ragtime Annie (without calls)

**EEB-3003 (45);**

**ALBUM No. 5 (Ages 16 to 18; Grades 11 and 12)**

Shake Them 'Simmons Down; When Johnny Comes Marching Home; Wearing of the Green; Quarter Sashay; Hot Time in the Old Town; Four Bachelor Boys; When the Work's All Done This Fall; Haymaker's Jig; Miss McLeod's Reel (without calls)

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## ROUNDS, Continued

He must maintain a conservative, but enthusiastic attitude towards the off-spring activity.

### 4. COMMON ROUNDS IN A GIVEN AREA

#### -vs- GO YOUR OWN WAY

"Go your own way" means you're going to be a loner and actually buck the majority. The area is dancing let's have fun together . . . but for your group it's no! The result is an increasingly great variation in what is being danced in various areas. Dancers and instructors alike, visiting other areas often find that they know less than 1/3 of the routines programmed by their hosts.

All round dance teachers should affiliate themselves with the local caller's association, if eligible to do so. This contact helps maintain a sensible perspective in regard to the over-all activity and hold the two phases together. A common round can best be chosen at such an association meeting. Wise and impartial voting and full co-operation in using the accepted round dance spells the difference between the success or failure of the round dance activity in any given area.

### 5. DANCE LEADERS PROFESSIONAL FRICTION

What are round dance leaders? They are really salesmen. They do not go around pounding on doors — they must depend on people coming to them. They do not have a tangible item to show—they sell services. This type of salesman must first sell themselves. They must be able to get along with people.

The main reason for friction is insecurity. When the new teacher starts out, no matter for what reason, he can't help but be insecure because he realizes he does not have the knowledge of the more seasoned teacher. Perhaps, in trying so hard to build an ego, he feels he must put someone else down. He feels he has something to offer that the older teacher doesn't have or he would not be teaching. The older teacher feels that the new teacher is unqualified so he must put him down. (We usually hear, "they took our dancers.")

If we are to be successful, we must be able to get along with people as a whole, so where better to start than with our associates? Make it a project to get along with everyone. Kill them with kindness. Smile on the outside even though you are crying on the inside. Humility is the greatest factor for getting along with people. Accept advice, you don't have to use it; you don't even have to agree, but don't let the other person know. Offer your services, don't force them. As soon as we are certain we know it all and no one has anything else to offer us, we have reached the top. Now there is only one way to go—D-O-W-N. And this route is much faster than the route up.

### 6. TOGETHERNESS — ROUNDS AND SQUARES

Rounds and squares do belong together. They appeal to the same type of people. One compliments the other. They have traditionally been together

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for many years. A combination program is better balanced, with more interest and variety. It has more visual interest for spectators at clubs and festivals, who may be potential candidates for classes. Rounds between square tips provides the caller with a reasonable rest break of measurable length. People who are primarily round dance oriented are not so apt to drop squares if they can do rounds between tips. Some square dancers know just a few easy rounds and enjoy doing them. If rounds are dropped at the square dances, there is little chance that these people will ever become further interested in rounds. National traveling callers get a better impression of local square dance groups if rounds are danced between squares. The square dancing will be more smooth and rhythmic if a good proportion of the group are also round dancers. Dancers who do both squares and rounds stay dancing longer since the variety of a combined program keeps them interested.

#### 7. SQUARE DANCE ROUNDS -vs- ADVANCE ROUNDS

Webster defines advance as move forward, accelerate the growth, or progress, but the question is: From what to what? Where does it begin and where does it end? What may be advance for one group may be duck soup for another. Doesn't it all depend upon desire, enthusiasm, ability and time spent pursuing? With two interests sharing an activity geared for one, the great increase in numbers of the go-go round dancers make some conflict inevitable. Most square dancers have increased difficulty learning the quantities of more and more complex routines preferred by the would-be "Arthur Murrays." They resent being left out, or being made to look like novices. They begrudge the extra time taken from square dancing, since they get nothing from the exhibitions, that is, nothing but frustration. We must not make the mistake of beaming our rounds at either the beginners, the less capable and least enthusiastic nor the other extreme, the most talented, eager,

and aggressive, the advanced. We must, at all times, direct our principle efforts to attracting and keeping the important middle group—the avid square and round dancer.

#### 8. WHERE ARE THE ROUND DANCERS— ROUND OR SQUARE DANCE CLUBS?

Every round dance teacher in the country, regardless of his ability or experience, is actively seeking new dancers. No activity can live or grow without new blood. Where do the round dancers come from? The majority from square dance clubs, of course. And after round dance lessons and X number of routines, where will you find them? Right on the square dance floor where they belong. The round dance club serves as a place where the enthusiast can let off steam by confining his more challenging round dancing to such groups. Think about this, here at the 21st National: a few couples dancing an advance round at the Val-Air Ballroom, while 25 times as many were enjoying the flip side at the Veteran's Auditorium. Now where are the round dancers?

So went the brain-storming panel. Problems — certainly we have them — but would we want to be problem free? Wouldn't this simply mean an open expression of no interest showing that our activity is at a stand still?

In order to move forward we must expect and accept certain problems. But, by the same token, these problems should never be allowed to get out of hand, and must end in some measure of harmony.

We hope this resume has given you some food for thought and perhaps a little sound advice for your future use. In conclusion, lest we forget, "God grant us the serenity to accept the things we can not change, the courage to change the things we can, and the wisdom to know the difference."



# Puzzle Page



## ACROSS

1. Hoedown + singing call = ---
4. "Blue --- of Kentucky"
8. --- the flea
12. "--- Slow Boat To China" (2 wds.)
13. --- turn in
14. Launder
15. "and a ---ge in a pear tree"
17. Perilous
18. Car shoe
19. Smallest animal in a litter
20. "---comb"
22. Evaders
25. Ices
26. --- to a two-faced line (pl.)
27. Windstorm
28. Swing your part---
29. Musical instrument
30. Kind of sandwich (abbr.)
31. Southern state (abbr.)
32. International And National Education Society (abbr.)
33. "Don't Bring ---"
34. Often-heard call (2 words)
36. Brittle
37. God of love
38. Cry loudly
39. "On the Erie ---" (folk song)
41. Often heard calls
44. Church part
45. "I --- A Girl"
46. Member of B.P.O.E.
47. "The First ---" (Christmas song)
48. "Hazel ---"
49. Mr. Smith of after-party fame

## DOWN

1. Spin the ---
2. "--- Little Secondhand Store"
3. Do-sa-do your ---
4. "--- Christmas"
5. Treasury: m---s
6. Six go foward, --- men do-sa-do
7. New Squares (abbr.)
8. Most common calls
9. Trash
10. Question
11. Your (old form)
16. Bolos
17. "RUDolph the RednOsed reindeer" (Use capital letters)
19. Virginia --- (pl.)
20. --- and trade
21. Dixie style to an --- wave
22. Famous beauty
23. --- away to a half sashay (pl.)
24. "--- and Get-Out" by Willard Orlich
26. Make two stars like --- and Mars
29. Holiday song
30. Architect
32. "Born is the king of ---"
33. Little Red Wagons Association (Abbr.)
35. Thick
36. --- off (pl.)
38. "Dry ---s"
39. "---t Stop Loving You"
40. Serviceman's address (abbr.)
41. "--- By ---" (same word)
42. Spanish hurrah (var.)
43. "Old Buttermilk ---"
45. "When -- Waltz"

# The BOOKSHELF

by MYRTIS LITMAN

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The Todds, in this book, are presenting updated directions for one night stand material that have proved to be most successful for them over a period of years. These dances have been used with children, junior highs, older teenagers, adults, all-girl and all-boy groups, with bed and wheel chair patients, at mental hospitals, and in groups with as many as 700 people at one time. No one dance will suit all groups, but there are enough to select from to make a one to two hour program for nearly any group. The directions are written primarily for the square dance caller who has had at least a little round dancing. However, any interested person should be able to understand and present these dances and games to a group. Very little teaching time is required for these are very easy fun dances; two minutes should be the maximum. No dance in the book requires any previous dance knowledge. A forward two-step is the most difficult step used.

Thirty of the dances are done in cir-

cle formation, eight in line formation, and eight are to be done in squares. Besides being indexed according to formation, the dances are also indexed as suitable for children, teen agers, adult, or all ages; whether each is classified as a mixer, game, no-partner dance, big set, for bed patients, for getting partners.

When there is a specific record available for a dance, the catalogue number will be listed. Otherwise, suggested records are given.

Some of the dances are: Bingo, Bunny Hop, Hokey Pokey, Nine Pin Reel, Patch Tanz, Patty Cake Polka, Seven Jumps, Virginia Reel, Clapping Out, Hully Gully, Tinikling, Who's On First, Gustav's Skoal, Jessie Polka, Ten Pretty Girls, White Silver Sands, etc.

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*from Denver S/D Council Bulletin*



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